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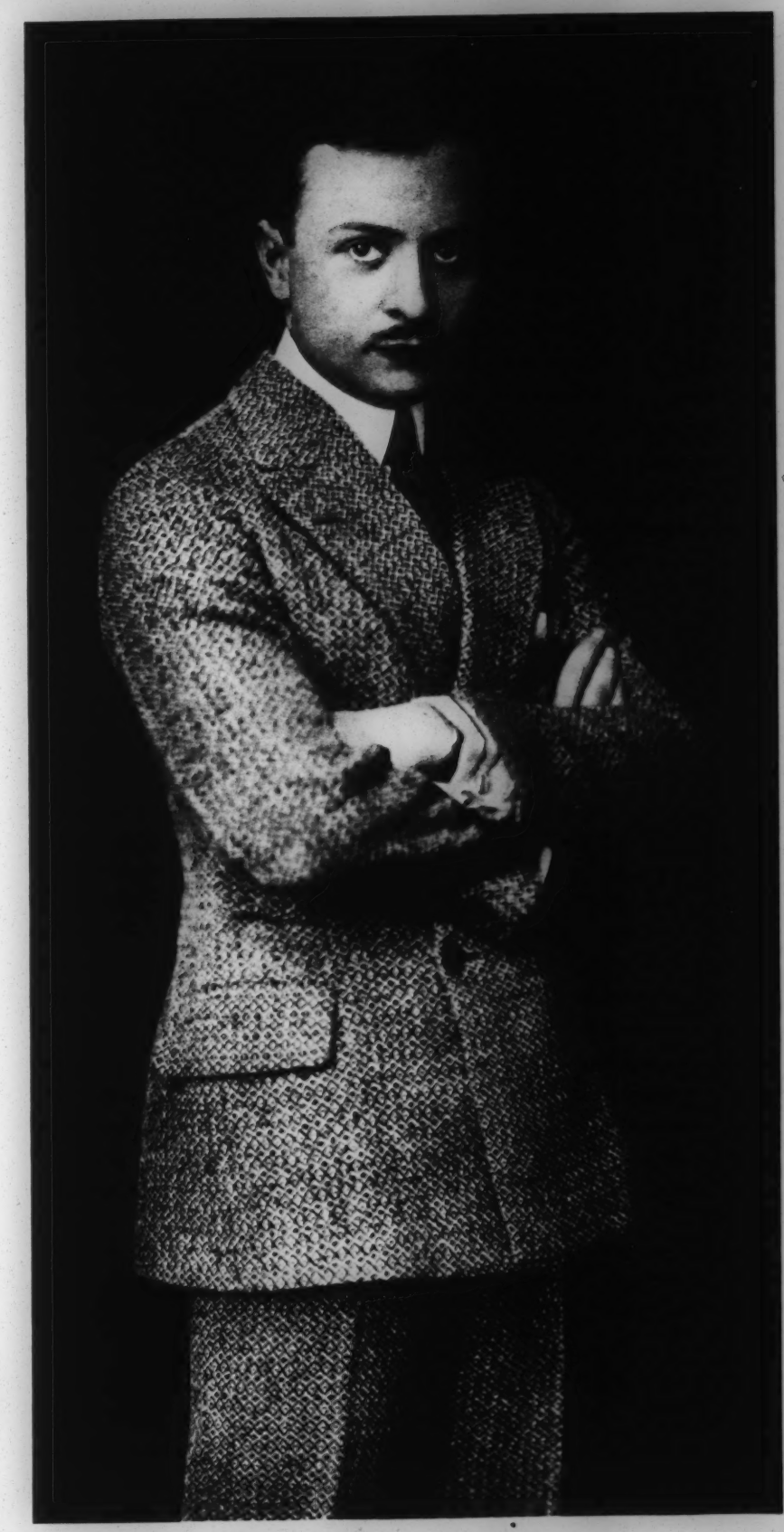

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THE MIRROR

LOUIS R. REID, Managing Editor

Managers and Actors Still Jockey for Positions in Race for Arbitration Stakes—Hitchcock Back—Summer Shows in Court—Burlesque Managers Invade Musical Comedy

AS THE MIRROR predicted last week the managers are relying upon the conservatism and traditional dignity of the older members of the Actors' Equity Association to prevent the society from becoming affiliated with trade unionism. Naturally they are much elated over the resignations of Amelia Bingham and William Gillette from the actors' organization upon the ground that the Equity "will never succeed by adopting methods which tend to convert the theater from a recognized art to a purely commercial institution." On the other hand the actors seemingly are not distressed over these defections from the ranks, but are proceeding with plans to gain their desired ends. The warfare continues to be one of arbitration versus arbitration. In the meantime there are mysterious alarms about reprisals, assocation with the American Federation of Labor with its possible application of the "closed shop" and threats of unemployment on the part of the managers.

• • •

LEW FIELDS' handsprings at the premiere of "A Lonely Romeo" were as surprising as they were original. They brought more happiness to an already happy audience, but they also brought to light that the comedian's family connections were larger by a pair of twins. The question now arises was Mr. Fields celebrating their birth or was he seeking—at the age of sixty—to give Broadway a new thrill?

• • •

RAYMOND HITCHCOCK is back from a two months' visit in England and France. He went over to repeat in a London revue his former success in "Mr. Manhattan," but his material was not advantageous to the scoring of a big success. Besides he had the difficult task of trying to distract London from its dancing craze as personified in Frances White and others. Therefore, he left the revue and journeyed on to France where he picked up eight songs and a new idea for his new version of "Hitchy-Koo."

• • •

DOCTOR ZIEGFELD is complaining because Greenwich Village is soon to possess a midsummer revel with the name of "Follies." Walter Hast is protesting the use of the word "Scandals" in George White's revue. Cannot the brothers Shubert and some other producer get into a controversy over the use of the word "Gaieties" and thus bring another summer show into the court room news?

• • •

THE line is forming of the applicants for the leading part in Morris Gest's forthcoming production of "Aphrodite." Mr. Gest's guarantee that the successful interpreter of the role will become a star overnight has brought a congestion of actresses in the vicinity of his offices. But while the presses wait no word yet issues from the manager as to his selection.

• • •

WILLETTE KERSHAW apparently is still an unlucky star in her approach to the Broadway firmament. Unable to appear here in "The Crowded Hour" after making a big hit in the play in Chicago she was launched upon a career in "Peggy, Behave!" but that play came to disaster in the Middle West. Now she is again seeking a Broadway opportunity. They say—those who know—that her name may grace the front of the Globe Theater here next year as a Dillingham star.

• • •

BURLESQUE producers are planning to invade musical comedy, holding that their latter form of entertainment is not so markedly different from the burlesque shows as to require a special technical knowledge to produce them. Monsieur—or is it Signor—Bedini desires to take his "Peekaboo" over the two dollar routes of Shubert or K & E, and now comes Max Spiegel, well known to the corner of Seventh avenue and Forty-seventh Street, with a musical comedy from the pens of Edward Paulton, Frank Mandel and Silvio Hein which he intends to present here in September. Where are Al Reeves and Rose Sydell and Billy Watson?

• • •

MOST of the critics are deferring their vacations until after the premieres of the summer shows. But even the "Follies" could not hold Burns Mantle, who is on his way to California. John Corbin was not observed at the Lew Fields opening. It is very likely that the latter will be succeeded next season by Alexander Woollcott, the former Times critic who has been serving in France for a year and a half, and who, it is said, was promised his position back when he returned. F. P. A. seems to see more of Woollcott than any one along the Broadway trail.

• • •

THE Reconstruction period is really here. John Philip Sousa and his band start on a transcontinental tour this week.

• • •

RACHEL CROTHERS appears anxious to achieve the versatility of George M. Cohan. She not only writes plays but stages them. Now she intends to act in them. At least she will play a part in "He and She," a comedy which Baltimore is viewing ahead of any other city.

• • •

AFTER a season of comparative obscurity in "The Girl Behind the Gun" Donald Brian's name is again to adorn electric lights. He is starring Selwynward and in company with Wallace Eddinger. The latter has been little heard of this year. He started off as the bright light of "A Very Good Young Man." When this curious mixture of comedy and character sunk off the Plymouth rocks, Mr. Eddinger did not find another part congenial to his temperament. But he did attend a great number of first-nights.

• • •

THE theatrical managers and motion picture exhibitors have made a good point in their campaign for the repeal of the war tax on admissions declaring that if the luxury tax is to be abolished the penalty for enjoying relaxation in the playhouses should also be eliminated. Producers are anxious to put forth their enterprises on a peace instead of a war basis and to resume the sending out of their pre-war number of touring companies, and they are seeking to get action from Congress before the new season is launched.

DRAMATIC MIRROR — PUBLISHED EVERY TUESDAY AND DATED A WEEK AHEAD BY DRAMATIC MIRROR, INC., AT CAPITOL THEATER BLDG., N. Y. — JUNE 24, 1919

H. A. WYCKOFF, *Pres.* CLYDE GORDON, *V-Pres.* H. J. REDFIELD, *Sec.* OTTO HARRAS, *Adv. Mgr.*

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THE PLAY WORLD AND ITS PEOPLE

SUMMER RAILROAD RATES HELP TRAVELING ARTISTS

Shows, Acts and Film Folks Can Take Advantage of Special Roundtrip to Coast Now Operative

ALL members of the show profession, legitimate, vaudeville and otherwise as well as the film players engaged for western pictures can take advantage of the summer rate that is now effective, according to the statement of William B. Lindsay, of the Lehigh branch of the United States Railroad Administration.

This rate from New York to San Francisco and Los Angeles and return, good going any time after June 1 and good on the return up to and including October 31 is $148.98 including war tax. This also includes stop-over privileges. If the traveling professionals desire to go west via the northwest then the cost will be $18 more on the individual ticket.

This rate, it must be understood, has nothing to do with the 9-months' tourists' rate operative prior to the summer rate. This costs more, totaling $180.95 including war tax and $198.40 (war tax included) by way of the northwest.

The summer rate will be of especial advantage to the shows going west at this time as well as the acts starting Orpheum and western routes before the fall season.

Friedlander to Write Show

William B. Friedlander has finally consented to write a full musical show. The commission was placed last week with him to have the music book and lyrics completed so that the production may be done early in the fall.

* * *

Nordstrom with Morosco

Clarence Nordstrom, late of "Toot Sweet" which hit financial breakers at the Bayes Theater, who made a hit in the recent Lambs Gambol by his clever work, has signed with Oliver Morosco for one of his new productions next fall.

* * *

Mantle Goes West

Burns Mantle, the dramatic critic of the New York *Evening Mail*, left last week with his wife to spend five weeks with his mother in California. It has been almost sixteen years since Mr. Mantle and his mother have seen each other, so the *Mail* has consented to give him a leave of absence so that he can visit her. He expects to stop over in Chicago and Denver on his way west. During his absence Thomas E. Oliphant, the *Mail's* picture editor, will handle the amusement news and reviews.

* * *

Crothers Plays for London

Both "A Little Journey" and "39 East," comedies by Rachel Crothers, are to be played in London in the fall. If present plans go through, Cyril Keightley and Ethel Dane, who are the featured players of "A Little Journey," will be seen in that production in London. Miss Crothers, it is announced, will stage the English productions.

* * *

Plan Community Theater

A new $300,000 community theater, auditorium and roof garden will be erected by Saul Harris and Ike Kempner in Little Rock, Arkansas. The building will be fire-proof, with a seating capacity of at least 3,000, big enough for any attraction or convention, yet so constructed as to make it small enough for light attractions.

No Action Until Fall

The newly adopted scale for road crews of the I. A. T. S. E. which was adopted by the Alliance in its recent convention in Ottawa, which calls for an increase in wages over present lists will no doubt be taken up when President C. C. Shay returns from the A. F. of L. meeting in Atlantic City and Ligon Johnson, attorney and general representative of the United Managers' Protective Association, comes back from his western jaunt.

* * *

7th Avenue Stock Closes

The summer stock proposition at Loew's Seventh Avenue Theater, direction of Charles E. and Harry Blaney, after a four weeks' trial, has failed to draw the business expected, so the house is dark until another summer policy is outlined. The Seventh Avenue played traveling combinations this past season. The Blaneys took the house on a four weeks' rental, with the remainder of the time optional. The neighborhood refused to support the stock idea.

* * *

Mack Remains in Legitimate

Willard Mack isn't going into vaudeville as reported. He will remain with the Al. H. Woods forces and will be seen on Broadway in a brand new show. Meanwhile he is devoting much time to the rehearsal of the new David Belasco show.

* * *

Must Pay Alimony

Del Lawrence, matinee idol at the Majestic theater, San Francisco, who is being sued for divorce out there by his wife, has been ordered by the court to pay her $60 monthly alimony.

* * *

To Produce Musical Farce

Harry Green and William Morrissey have collaborated upon a new musical farce that will be lined up for a fall production by the new Morrissey Production Co.

No Split Yet

Despite reports to the contrary that the dissolution has practically been consummated, Marc Klaw and Abraham L. Erlanger are still theatrical partners. The K. & E. producing as well as booking forces are going right ahead with their accustomed routines for the new season.

* * *

Duggan Coming Back

Walter S. Duggan, who was mustered out of Uncle Sam's service in Slough, England, is now in London where he is personally managing Leon Errol, who is appearing in "Joy Bells" at the London Hippodrome. He is putting over some nifty press stunts for the comedian over there. He will return to New York the latter part of July to handle the advance for one of Cohan & Harris' shows.

* * *

To Produce Colby's Play

Leffler-Bratton Co. has accepted Archie Colby's play, "The Girl in Childs'," which was elaborated into a full-lengthed play from the former slangy waitress sketch in vaudeville which Inez McCauley offered for several seasons. Colby recently returned from eighteen months in the service, having served with the 27th and 30th army divisions of the Pershing forces brigaded with the English army in Flanders.

* * *

George Moore Okeh

George Moore, now with "Hullo America" in London, sprained his knee during a dress reeharsal prior to the premiere but managed to open and keep working despite the injury. He is now in good shape, and is fast placing his full line of dancing steps into the show.

* * *

Treasurers Appointed

Ernest Albers, one af the auditors of the Treasurers' Club of America, and David Schneider, who capably presided over the box office Republic Theater, have accepted the appointment from the U. S. Department, controlling the camp theaters, to make a tour of most of the Liberty theaters and audit up the different b. o. books. Schneider left for Washington last Friday night while Albers will get away this week. The greater part of the summer vacation will be spent in the different camps with the popular treasurers returning here for the fall season.

* * *

McGowan Going Abroad

Jack McGowan is leading the "Take It From Me," cast June 21, preparatory to sailing to London July 1, where he opens with "The Velvet Lady" as a principal under the management of J. L. Saks. This show is to be shown at the Gaiety there. Tyler Brooke is reported as McGowan's successor in the Jos. Gaites' show.

Weedon Grossmith, English Actor, Died June 14 in London.
Anna Held, Jr., Turns Down Offer for London Show.
"Who Did It?" Premiere Set for Belmont Tuesday Night.
Lester Allen, Sick, Out of White Show; Lou Holtz Substituting.
Phil Bishop Suing G. M. Anderson Alleged Breach of Contract.

EQUITY ON FENCE

No word from A. F. of L. as to Membership Status

While nothing definite had been heard up to Tuesday from the American Federation of Labor convention in Atlantic City regarding the proposed admission of the Actors' Equity Association into the folds of the big labor organization it was the belief along the Street that the Equity would not be admitted unless it was accepted via the White Rats' Actors' Union.

Business Executive Frank H. Gillmore of the Equity has been in Washington where he conferred with members of the Federation but to date nothing certain was out regarding the true status of the Equity and the Federation at this time.

* * *

Adding Comedy to Show

In addition to Lester Allen's inserting a burlesque of LaSylphe in the George White "Scandals of 1919," Allen and Boeckel are doing a band "bit" which is also expected to bolster up the comedy end. Frank Tinney is not joining the show as reported, although an offer was made to him. Bert Hanlon, vaudevillian, is doing a specialty, while Ann Pennington has had one of her dancing numbers eliminated. White also has cut some of his dancing with the show time cut thereby.

* * *

Doing Specialty Publicity

Frank Cruickshank, who recently returned from a road jaunt ahead of Henry W. Savage's "Everywoman," has been engaged as special publicity representative for "Take It From Me" during its present engagement at the Central Theater where it moved in when "Somebody's Sweethearts" moved out. Jos. Gaites has booked the show for Chicago and Philadelphia for next season, expecting to divide the time between those two stands.

* * *

Leo Carillo Vacationing

Leo Carillo, star of "Lombardi Ltd." and who will resume his role with that company for a part of next season, is at present at his home in Freeport where he is vacationing after his long season in the Morosco production. Carillo will be seen in a new play before the end of next season.

* * *

"Naughty Wife" Opens Early

A long route is being booked for next season by Harry Doel Parker for the Selwyn success, "The Naughty Wife," starting early in August. Mr. Parker expects to accompany the show as manager.

* * *

Dody's Present

Dan Dody, the producer and stage director, is the recipient of a handsome silver pencil and combination rule holder which bears the inscription "from Frank Tinney to Dan Dody." Dan helped Tinney whip his road show into shape this past season.

PAULINE FREDERICK

Now Starring in Goldwyn Pictures. Her Latest Feature, "The Fear Woman," Has Just Been Released

FROM POWDER PUFFS TO PUFFS OF POWDER

BY LOUIS R. REID

The Chorus Man Went to War and Became a Useful Member of Society After Having Been Regarded for Many, Many Years as a More or Less Effeminate and Gaudy Austrian Hussar

It is indeed the reconstruction period. A new era has begun in the industrial, political and amusement worlds. Along with extensive social unrest the war has brought into spectacular tones and outlines prices, treaty "leaks," Amerongen, political partisanship, musical comedy ensemble representations of the Allies, a passion for debate in and out of Congress, German spy melodramas, Bolshevism and chorus *men*.

The italics are used deliberately—and, in truth, properly. To those whose sun rises and sets upon the Rialto the new significance given to chorus men is, perhaps, the greatest development of the war. Like the commodities which enter into our daily existence and which, according to bankers and lawyers and merchants and one or two thieves, will never return to their pre-war state of sweet reasonableness in price so the chorus men of today will never be the same as in the happy Harry B. Smith days of old.

Useful Member of Society

The chorus man, in other words, has become a useful member of society. He has become a soldier,—nay, an aviator. He has taken his place in the ranks and flying circuses with brokers and clerks and laborers and students, and he has returned with a show of devotion to his ancient—and now honorable—calling of lending atmosphere and voice to ensemble scenes.

But whereas other professions and branches of employment have learned of the value and effectiveness of propaganda and are using it with ever-growing volume the chorus man seems content to remain in obscurity. And it is an obscurity that is often held in the greatest contempt.

Press Agents Alert

Though the chorus man continues on his paths of reticence his press agents are alert to the new movement. Ziegfeldian bulletins have already announced enthusiastically his regeneration. Statistics are piled up in order to bear convincing evidence of his worth. This chorus man was a major. That one won the *croix de guerre*. Doubtless other press departments are occupied in monumental tasks of calculation. Shubert, Dillingham and Klaw and Erlanger data may be expected daily giving detailed description of the martial activities of their chorus men.

Silence of the Press

In the face of this great transformation it is not easy to understand the campaign of silence in the press.

Editors may well appreciate the importance of the chorus girl but if they are watching the great changes in society with their accustomed zeal they must not neglect longer the chorus man. Let the latter modestly neglect himself if he choose but let the newspaper man bring him into the forefront of publicity. Heaven knows he needs it.

Some evolutionary as well as revolutionary ideas have a hard struggle for popularity. And is it not true that at present the press, always conservative, is giving little or no encouragement to evolution or revolution in any phase? It would preserve the antique dogma of letting well enough alone.

Therefore, if the chorus man, hitherto regarded as a species of feminine nonentity, has suddenly rebelled against the state of mind in which he has been long considered he must suffer the consequences of newspaper indifference and neglect. Such an attitude obviously is not fair. The public is being cheated of knowledge that it has a right to have. And the chorus man is being cheated of his rightful tributes.

Origin of Chorus Man

The chorus man is as old as musical comedy itself. In the original Gilbert and Sullivan productions chorus men were engaged exclusively for singing purposes. Such works as "The Mikado," "Pinafore," "Patience" and "The Gondoliers" required lusty and harmonious male voices.

And the chorus man filled his niche capably and respectably. But as time went on he became more and more a decorative figure. His singing became secondary to his ability to furnish a sartorial background for the maneuvers of the chorus maids whether in the drawing room of Count de Billy, upon the garden terrace of a Long Island estate, or on the parade ground of the 15th Austrian Hussars.

Exaggerated Styles

His changes of clothes were as numerous as those of the feminine contingent. With an exaggeration of style he dressed usually as a gentleman about town in the first act but he was always too foppish to be convincing. The eternal white spats, the eternal boutonniere, the eternal top hat, the eternal tight-fitting cutaway made him eventually an object of ridicule even with the old rounders of the boulevards who sometimes affect such decorations.

As An Austrian Hussar

With the flood of Viennese operettas which followed "The Merry Widow" the chorus man gradually assumed a military character, particularly in the third act. Perhaps, the flippant might observe that it was this experience which gave him a state of preparedness for the real off stage army life of the last two years.

At any rate the Austrian librettists and their American adapters gave him gaudy uniforms to wear—shiny boots with tassels, coats and trousers with elaborate embroidery, hats with richly colored plumes—and set him to drape himself and march and shout and laugh "ha-ha" about the grounds of the count's palace and the military barracks.

Occasionally one who showed a gift for eccentric comedy or dancing was separated from the herd and given a bit in the production. Indeed, there are four or five prominent stars now on the musical comedy stage who had their beginnings in the chorus but who rose above the chorus by their talent for individual comedy.

Came Into Disrepute

The chorus men, as a whole, however, continued in their decorative capacity. And gradually they came into a disrepute which grew with each new musical production. They became objects of scorn—often deservedly—among the chorus girls who established a sort of caste based upon the philosophy that "any John will do but a chorus man." Dance with them on the stage, yes, but back of the stage—well that was another matter, as the girls would say.

The girls would reason that no man could be worthy of respect who took up such mean and poorly paid work as singing in a musical comedy chorus or was too much like themselves in characteristics.

And there was no doubt that the chorus man was effeminate. The mincing step, the "pretty" face, the girlish figure, the arch manners, all denoted effeminacy to everyone but the most indifferent observer. Indeed, at one time in the history of musical comedy in New York it was commonly said that a certain firm of producers made it a custom to engage only effeminate men for their choruses because "they made up so much better."

"Why Is A Chorus Man?"

The chorus man grew more meaningless each year. Was it not Arthur Hammerstein, himself a large employer of chorus men, who once asked "Why is a chorus man?" It is not recalled that Mr. Hammerstein ever received an answer. Even the critics who profess an ability to analyze all phases and character of stage activity made no reply. Their silence did not suggest a lack of humor so much as it did a general indifference along with producers, chorus girls and public for the chorus man and all his works. They have disregarded chorus men entirely in their reviews of musical shows only unless the productions happened to be of Gilbert and Sullivan and then they gave brief mention in the *Evening Post* and *Boston Transcript* of the "large and capable male chorus."

Clouds of War

Suddenly the clouds of war appeared upon the horizon. The draft law was quickly passed by Congress and the military authorities began to take stock of the manhood of the nation eligible for war. And the chorus man began to figure in their calculations. What if he were soft and held down an ornamental job. He could be moulded into a soldier. And the task would not be difficult. Was not the chorus man a well disciplined person, accustomed to taking orders in, well—mass formation? Very well—the chorus man must go to war.

Chorus Man Goes to War

Broadway skeptics laughed at the possibility that the war would ever reach him. They declared that his very nature would prevent him from being accepted for service. Theaters might close, actors and managers might volunteer or be conscripted, playgoers might refuse to pay admission taxes, even critics might join coast artillery organizations, they reasoned, but the chorus men would stay at home secure in their sport shirts and pinch-back suits.

And they reasoned wrongly. The chorus man, along with millions of men in other walks of life, joined in the procession to the trenches. Visitors to the musical productions at the Winter Garden, the Globe, the New Amsterdam, the Casino and other houses at the sign of musical comedy soon began to notice a marked decrease in the number of chorus men on view. Managers who formerly scoffed at their presence began to show alarm both in New York and in London over the possibility of using girls entirely in their productions,—and girls were none too plentiful what with contract-bearing film magnates forever camping on their trails.

Thus it was that the chorus man gradually became an object of consideration. From powder puffs to puffs of powder was too great a transformation to go unnoticed. The change even exerted an appeal among the chorus girls. Their attitude was revised. Perhaps, they had been unduly harsh and contemptuous, they thought. Perhaps, the chorus man was not quite as bad as he was painted.

New Era Ushered In

At any rate a new era was ushered in—an era which presented something really new under the sun, a fighting chorus man. Reports trickled back from the trenches and the camps and were spread along Broadway of this or that chap who used to be a chorus man in "The Follies" or at the Winter Garden performing some heroic service.

Now he has come back and he is again gracing the chorus, and while the skeptics still may scoff he is happy in the thought that he was a far better real soldier in Uncle Sam's uniform than an imitation one in the uniform of the 15th Austrian Hussars.

TO PRESENT PLAYS IN SIBERIA

Garry McGarry to Take Theatrical Company on Mission to American Troops

GARRY McGarry, a member of the Frawley Company, is shortly proceeding on a mission to the troops in Siberia. After the signing of the Armistice he suggested to the authorities that a theatrical company be sent to Siberia to entertain the troops.

He was given one of the American war films "America's Answer" for exhibition and he has already shown this film in the Philippines, and arranged to screen the picture in Tokio. From the profits derived from the exhibition of this picture and a special function which he is arranging to take place in Shanghai, he hopes to be able to take a considerable part, if not the whole of the present Frawley Company with him to Siberia. He proposes to provide an incentive to the troops to organize entertainments for themselves, and with this object in view will take with him certain stage materials which the troops would need.

IS THAT SO!

George Hassell has been engaged for an important comedy role in "Bing, Bang, Boom." This will mark his third appearance on Broadway within a year.

Claiborne Foster, last seen professionally in "Potash and Perlmutter in Society," is returning to the stage. About three years ago she married a naval officer and retired from the stage. Her husband has since died and she has signed a contract to appear in one of A. H. Woods' companies.

Harry K. Morton, brother of James C. Morton, has been engaged by John Murray Anderson and Philip Bartholomae as leading comedian of the Greenwich Village Follies.

Bessie Wynn has joined the cast of "Oh, Uncle," at the Lyric Theater in Philadelphia.

Milton Schwartz has sold to Richard Walton Tully a new play which Tully will produce shortly.

James McDuff left June 16th to play a five weeks' special engagement with Marjorie Rambeau at San Francisco where she plays "Eyes of Youth," opening June 29.

Lee Ryley is summering in New York. He's managing the Lyric show, "The Lady In Red," for John P. Slocum.

Campbell Casad is headed for "lil' ol' Broadway," traveling ahead of "Maytime" which is now around Denver and on its way east. Nat Roth is back with this show.

James Scullion, the veteran president of the Treasurers' Club, is suffering from a general nervous breakdown.

Daphne Pollard, now with the London Hippodrome show, plans a trip to the United States this summer to spend several weeks with her home folks in the west.

Frank Stammers is to whip the revised "I Love A Lassie" into shape for its fall production by Clifton Crawford.

Victor Leighton, the general booking manager of the Klaw and Erlanger offices, no longer swelters in the heat of the subway. The Leighton family are living at Forest Hills, commuting and enjoying the Long Island air and ride out in the open.

After a season of thirty-five weeks, twenty-one of which were played in New York City, Walker Whiteside closed his season in "The Little Brother" in Philadelphia, June 7, and returned to his home at Hastings-on-the-Hudson.

Gladys Walton and Ted Lorraine have formed a partnership and will dance together in the new musical novelty, "Bing, Bang, Boom."

"Gaieties of 1919" Ready

"Gaieties of 1919" has been selected as the title of the newest musical novelty to be staged by the Shuberts. After a preliminary hearing out-of-town it will be seen very soon on Broadway at a theater to be announced later. The company, numbering over one hundred persons, includes George Hassell, William Kent, Marjorie Gateson, Marguerite Farrell, Lottie Horner, Julia Ballew, Frank Kingdon, Harry Du For, Harry Fender, Gladys Walton, Josie Heather, Bobbie Heather, Stewart Baird, Ted Lorraine and others.

• • •

Alliance Raps Vogel

The I. A. T. S. E. through its executive offices has served notice on its members that any Alliance man who accepts a position with Vogel and his minstrel troupe, without specific permission from the assistant international president, "may consider himself immediately expelled" from the I. A. T. S. E.

• • •

The Creels on Vacation

Mr. and Mrs. George Creel are taking a vacation from their respective public labors and are now in San Francisco. Mrs. Creel, who is Blanche Bates in professional life, will again co-star with Henry Miller at the Majestic there.

• • •

Service Men Must Pay War Tax

The Collector of Internal Revenue in San Francisco has received orders from Washington to the effect that all service men in uniform who are charged admission to places of amusement must pay war tax.

DARK ROSALEEN

At Lenox Little Theater

Carlo Liten announces the engagement of the following players in connection with his repertoire season at the Lenox Little Theater beginning in December: Mlle. Yvonne Garrick of the Comedie Francaise, Paris, well known in New York through past performances at the Theater Francaise and Theater de Vieux Colombier; Mlle. Marguerite Sovret of the Theater de Louvre, Paris; Mlle. Beatrice de Haultoir, popular here as a recitalist; Mme. Frank Pavey and Paul Leysac, who has played in New York and toured America as well.

• • •

Oliver Bailey's Plans

In addition to "Three Blind Mice," the new comedy-drama by Julian F. Thompson, which goes into rehearsal late in the Summer, Oliver D. Bailey, sole lessee and manager of the Fulton Theater, has several other productions in view. "Three Blind Mice" has already been booked at another New York theater.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING JUNE 21

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*Fay Bainter charms*	206
Belasco	Dark Rosaleen	*Put your bet on the dark horse*	71
Booth	The Better 'Ole	*Dramatization of Bairnsfather's cartoons*	284
Broadhurst	39 East	*Play of New York boarding house life*	98
Casino	Somebody's Sweetheart	*Music the main feature*	206
Central	Take It From Me	*Department store set to music*	96
Geo. M. Cohan	Griffith Repertory	*Extended engagement of "Broken Blossoms" (film)*	73
Cort	Spanish Operetta	*To be reviewed*	7
Criterion	Three Wise Fools	*Has a crrtain amount of whimsey*	271
Eltinge	Up in Mabel's Room	*Dramatization of a chemise*	181
Fulton	Please Get Married	*A twin bed opus*	136
Gaiety	Lightnin'	*Best character comedy of the year*	348
Garrick	John Ferguson	*Religious and philosophical conflict*	48
Globe	She's a Good Fellow	*Dainty musical comedy*	64
Greenwich Village	Greenwich Village Follies	*To be reviewed*	6
Hudson	Friendly Enemies	*German-Americans drop their hyphens*	459
Knickerbocker	Listen, Lester	*Fine show for the T. B. M.*	210
Liberty	Scandals of 1919	*Mostly scandals*	24
Lyceum	Daddies	*War orphans find parents*	338
Lyric	The Lady in Red	*Conventional musical comedy*	48
Miller's	La, La, Lucille	*Moneymoon versus honeymoon*	32
New Amsterdam	Follies of 1919	*To be reviewed*	8
Selwyn	Tumble In	*Musical version of "Seven Days"*	103
Shubert	A Lonely Romeo	*Reviewed in this issue*	15
Vanderbilt	A Little Journey	*Widely contrasted types in conflict*	205
Winter Garden	Monte Cristo, Jr.	*Extravaganza written with imagination*	151

** This Mirror Feature is imitated by other Amusement papers.*

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the association's rooms, 607-8 Longacre Building, June 10, 1919. The following members were present:

At the last Council Meeting the members present were: Messrs. Grant Stewart (presiding), Corthell, de Angelis, Stevenson, Trevor, de Cordoba, Mordant, Cope, Westley, Mills, and Christie.

New members (through N. Y. Office): Mary Balfour, Adele Boulais, Georgia M. Campbell, Madelyn Clare, Charles Derickson, Lucille Lennon, J. E. Miller, Doris Underwood, George Van Duzer, Margery West (and JUNIOR MEMBERS): Emma J. Bailey, Faire Binney, Lillian Crosman, Sam B. Cully, Edith Rankin (and through CHICAGO OFFICE): Walter Ayers.

Acknowledgment is hereby made to the following members for having brought in the above named candidates: Henley Edwards, Charles Fletcher, Harry E. Lloyd, Susanne Morgan, Edgar Norton, G. Lester Paul, and Ann Warrington.

We are glad to be able to state that the effort to pass an absent voters' law has by no means been abandoned. Indeed, at the present moment its prospects look extremely bright. We have had an interview with Mr. R. M. Gerson, of the National Association of Traveling Salesmen, who assures us that the bill has passed its first reading in Albany, and should reach its final stages within six months. This bill will be of great value to actors and actresses on the road, who will at last be able to line up with the voters of the country and express their wishes at the polls. The Traveling Salesmen's Association will have our support to the limit, and also doubtless that of the Vaudeville Association and other organizations whose members are compelled to travel.

Until the producing managers and ourselves come to some agreement, the A. E. A. members are informed that they should only sign contracts headed U. M. P. A.-A. E. A.," or those which carry the "EQUITY" caption.

After the English actors had declared their intention of going into labor, the membership thereof trebled within a year. Times have changed! Note the fact that President Wilson sent a message of congratulation to Mr. Gompers at the opening of the American Federation of Labor Convention in Atlantic City; that school teachers have already joined, and that college professors are expressing their intention of doing the same thing. American actors are no less progressive than these groups.

• • •

Dinehart with Selwyn & Co

Alan Dinehart, for some seasons a standard vaudeville "act" as far as his services in the "big time" houses were concerned, presenting several of his own sketches that were big laugh-winners, on June 13 signed a long-term contract with Selwyn and company. His first stage assignment under his new contract will be with the new play, "The Challenge," by Eugene Walter, which will have Holbrook Blinn as the star.

• • •

Errol's Added Work

Leon Errol's success in the Albert de Courville revue in London has been such that he is now under contract to produce the new road tours that go into immediate rehearsal, the first revue to be entitled "Tip Top."

"A LONELY ROMEO"

Lew Fields Returns to Stage in Lively Dancing Show

Lew Fields, a group of clever dancers and staging of unusually vivacious character make "A Lonely Romeo" an attractive summer entertainment. It has been a long time since Mr. Fields has had an opportunity to display his amusing personality and his gift of comedy characterization, and his welcome at the Shubert was as sincere as it was rousing.

While the book by Harry B. Smith was obvious and uninspiring it did not interfere with the aim of Mr. Fields to extract laughter from the audience. Built upon such tried and true material as mistaken identity as it concerns a wife and a philandering husband it suffices to form the connecting link between dances and the Fields comedy scenes. The best of the latter is that wherein Mr. Fields distributed candy in which were condensed various intoxicating beverages. Even the most ardent prohibitionist became greedy for the candy which contained the essence of cocktails.

The biggest individual hits were scored by dancers. Joe Wilmot Niemeyer displayed exceptional agility in two whirlwind eccentric dances. Jessica Brown was as supple as a sapling in twirling her arms and legs about. Nellie and Willie St. Clair performed several dances with deftness and grace. Willie Solar was another skillful dancer.

Violette Wilson was charming in a singing role. Frances Cameron was a piquant brunette and sang with good effect. Octavia Broske and Harry Clarke were others of a large cast. The performance was staged with speed and artistic finish, the climax of the first act being a series of rapidly executed dances. The music by Robert Hood Bowers was tuneful.

REID.

SOUSA'S BAND

Famous American Bandmaster Starts New Tour Auspiciously

Sousa's Band is on tour again and the start was made most auspiciously Saturday afternoon and evening in the Academy of Music, Brooklyn, where two large audiences greeted both the famous leader and his musicians enthusiastically.

It was a typical Sousa concert. If anything it is more Sousa-ian than heretofore through Lieutenant Sousa not only offering some new Sousa compositions but by playing old Sousa favorites for encores that were splendidly received in Brooklyn. Such standbyes as *Stars and Stripes Forever, El Capitan, Manhattan Beach* followed such new ones as *Wedding March* (dedicated to American people), *The Golden Star, Showing Off Before Company* and interspersing the Sousa music were some bully numbers from other composers.

The "Over There" paraphrase by Bellstedt (composer), was one of the big hits of the Saturday night concert. It's played only as Sousa can play it; Sousa is 100 per cent. American and one can imagine what a number he and musicians make of it.

Sousa is an American favorite; his band is an American institution.

MARK.

NO MAN'S LAND

·By Mlle·Rialto·

MAE MURRAY, who has been attracting attention of first-nighters at most of the recent openings, will be greeting friends from behind the footlights pretty soon. At first it seemed as though she might wish to return to the Rialto in the "Follies," where she has always been a great favorite. But apparently she wishes to wait until Fall to come back in a musical offering. Miss Murray is one of the many actresses who have recently announced their intention of returning to their first loves—the spoken play—with or without music. At any rate, now that Miss Murray will be among those present, we are assured of some new and original dances. The coming season should bring just one new dance after another anyway, judging from the advance lists of those selected to appear in the musical comedies.

* * *

INA CLAIRE is a busy young lady rehearsing these warm days. But if all goes well her play will have its premiere the latter part of this month out of town. And then, once more she will show the talents that Mr. Belasco brought to light when he selected her for one of his "chosen" ones. Just what sort of a role she will return in, is not known. But we wager that it will be an odd character with plenty of personality and good looks.

* * *

ROMEO might have been lonely for many things, but he certainly had no call for loneliness in so far as dancing was concerned. For with the presentation of Lew Field's "A Lonely Romeo" the liveliest dancing of the season was ushered in. Surely, the town once more is terpsichoreanly mad. Jessica Brown was among those who scored an individual triumph. Her lightness and limberness kept the audience thrilled from time to time and certainly she deserves a good share of the honors won in an evening of fun and frolic.

* * *

VIOLETTE WILSON was another member of the "Lonely Romeo" company whose performance stood out for more than a passing word of praise. She acted and sang in a decidedly pleasing manner. Her earnestness and evident desire to please should carry her a long, long way in winning a secure place in the affections of the New York theatre public. Her stage experience in the past has been rather limited. Jumping from a role in "Papa" she continued on in her effort to "get ahead" and now, in Mr. Field's merry whirl of fun and dances she has succeeded.

* * *

JUST to show that Paris still holds a particularly warm spot in her heart, Elsie Janis has asked for the Parisian rights to "She's a Good Fellow," and it is more than likely that she will appear in the French capital in that play this year. It is only natural that Captain Elsie should wish to return to France where she became such a great favorite. She devoted so much of her time to cheering up the boys in the trenches that she has become one of their few happy memories of "over there."

EILEEN HUBAN believes in love—both on and off the stage. Every one who has seen her play Moya in "Dark Rosaleen" can easily understand that that Irish lassie had more than a passing belief in Mr. Cupid, for to the disgust of her Dad, she loved and won her laddie, whither or no. However, it is her statement that she believes in love, off the stage that interests us most. Indeed, says Miss Huban, we Americans devote too little time to the art of making love. And so, to make up for this defect, she intends to play love-worshipping heroines just as often and as ardently as she can.

* * *

WHEN "Just Around the Corner" is set to music and reaches New York, we can all become Pollyannas and "be glad." For it will bring back to us Louise Dresser, who has been absent for so long a period. Recently we have only been able to catch a glimpse of her in vaudeville and at benefit performances—and we have missed her quite a lot.

* * *

THE "Merry Widow" has come to town again. This time she wears a mantilla of lace and a rose in her hair. For the merry widow is none other than a lady from Sunny Spain. The Spanish Opera Company is here at the Cort Theater and they are going to try to make New Yorkers like their old-time Merry Widow Waltz done in Spanish style just as well as they did when it became the hit of the season at the New Amsterdam several years ago.

* * *

ISABEL IRVING will return to the stage pretty soon. She will appear in Thomas Buchanan's play, "Civilian Clothes." This announcement alone gives promise of a very good season ahead.

* * *

AFTER a long and hard season as the unfortunate heroine of "Tiger, Tiger" Frances Starr has gone to her Lake George home to seek quiet and out-door fun. There, at Wildheart, her country home, she intends to devote herself to more than a summer of bathing, boating riding and tramping, for she will be busy studying Shakespearean heroines. Some day she hopes to be able to play Shakespeare before a public.

* * *

VIRGINIA HAMMOND will be remembered as an actress who played leading dramatic roles with Richard Mansfield. Perhaps her experience with him gave her a versatility that has been of great value to her. At any rate she is as much at home in musical comedy as in drama. She has been appearing in "Tumble In" in a role that required dignity and grace and she won a new success. Now comes Walter Hast who is making ever so much money with Cosmo Hamilton's "Scandal" in Chicago and engages her for the leading part in a new Hamilton play.

* * *

WHERE will Bee Palmer continue her shimmying career now that she has departed from the Ziegfeld Babylonia atop the New Amsterdam Theater?

"THE FOLLIES"

The Court of Florenz the First Provides Rich Show

Florenz I, Emperor of New Babylonia, entered upon the thirteenth year of his reign last night. Attracting his subjects to New Amsterdam Palace he entertained them with regal splendor and opulence after his fashion. The result? Another year of bountiful prosperity is ahead of him despite the efforts of certain revolutionists in Greenwich Village to overturn his popularity in favor of their policy of amusement craft.

The ministers of the emperor—Rennold Wolf, Gene Buck, Victor Herbert, Victor Jacobi, Irving Berlin, Dave Stamper and Ben Ali Haggin have taxed the royal coffers to finance their pretentious ideas. But their achievements are worth the expense. They have combined in as clever as well as sensuously beautiful a production of "The Follies" as has ever made the name of Ziegfeld known throughout the land.

And the jesters engaged seem almost like a monopoly of the bright luminaries of the musical comedy, vaudeville and cabaret stages. Marylynn Miller stands out as the brightest star of the evening. With a refreshing daintiness and youthful charm she sings and dances into the very hearts of the audience.

But there are hosts and hosts of others—such reliable entertainers as Bert Williams, Eddie Cantor (and incidentally, there is a little too much of him) Johnny and Ray Dooley, Van and Schenck, the Fairbanks Twins, Maurice and Walton, Eddie Dowling, and George LeMaire, and a chorus which for pulchritude compares with the best that the antique Belshazzar had to offer. A dogmatic statement, it is true. But an impartial inspection by any one of the new handmaidens at the Ziegfeldian court would bring forth only an array of superlatives.

The revue proper touches upon a variety of subjects and ranges from topic of the day to fantasies rich in color and design. The coming drought, of course, is given emphasis in an exhibition of skyscrapers draped in black. The shimmy dance has a riotous demonstration. Then there are such rich, as well as amusing scenes as Palm Beach, a circus wherein Miss Miller enters upon a white horse, an auditorium wherein are assembled a minstrel first-part aggregation, and an osteopath's office with its muscle-slapping practitioners.

The most artistic scene of the entertainment was a pantomime introduced by Maurice and Walton and presenting an opium palace, with the former in a vivid portrayal of a sensual Chinaman seeking as his prey the dream-crazed and half-nude figure of Miss Walton. With appropriate suggestion of mystery and mysticism the music gradually leads them into a hauntingly fascinating dance. Most of the laughs went to the Dooleys, and Messrs. Cantor and Williams.

REID.

* * *

Arthur Maitland Married

Arthur Maitland, actor-manager of the St. Francis Little Theater and producer of plays that have been staged there during its San Francisco season, was married June 7, the bride being Louise Kellogg Whipple.

IN SOPHIE TUCKER ROOM NIGHTLY AT 9 TO CLOSING
SOPHIE TUCKER With Her 6 Kings of Syncopation
THE HIGH POWERED SPEEDY RECORD BREAKER
In the Main Restaurant at 7:30, 10, 11:30
HENRY FINK'S "GOING SOME"
A BEVY OF PRETTY GIRLS
Genuine Old Fashioned Southern Dinner—Served 6 to 9—$1.75
NIGHTLY, 10 P. M. TO CLOSING, IN PARADISE, THE FAMOUS DANCER
DORALDINA IN THE SENSATIONAL LARUMBA SHIVER—HULA HULA
and TURKISH HAREM DANCES MISS LILLIAN CARLETON, Hostess
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in "She's A Good Fellow" Globe Theatre

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ADA MEADE
Management, Klaw & Erlanger

ADA MAE WEEKS
"LISTEN LESTER" Management John Cort

MARJORIE GATESON
Management Messrs. Lee & J. J. Shubert

MAY BOLEY

FLORENCE SHIRLEY
Management—Comstock & Elliot

VIVIENNE SEGAL

DIANTHA PATTISON
in "I LOVE YOU" BOOTH THEATRE

GYPSY O'BRIEN
in "I LOVE YOU" BOOTH THEATRE

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"
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WHAT THE SHOWS ARE DOING ON THE ROAD

CLEVELAND: OPERA HOUSE—The Opera House has closed its regular season of dramatic and musical attractions, and has now turned to pictures for the summer. The summer policy opened with Paul J. Rainey's interesting African pictures called "The Heart of the Jungle." They did capacity business, although competing with Memorial Day and the Ringling-Barnum circus. COLONIAL—Effie Ellser was given a touching reception at the Colonial Theater, where she was appearing in "Old Lady 31." Miss Ellser formerly lived in Cleveland. She, and the other prominent members of her family are well and fondly remembered. Sentimental memories, surrounded by a play of unusual sentiment, caused the closing offering of the regular season at the Colonial, to be an event of great importance. Loeb.

LOS ANGELES: MASON — DeWolf Hopper went "Over the Top" at the Mason Opera House in Los Angeles last week in "The Better 'Ole." Despite the coming of warm weather, which in this country is supposed to keep folks out of doors and affect the attendance at the theaters, "The Better 'Ole" played to a full house all week. This was Hopper's first visit to Los Angeles since he toured the West Coast in Gilbert and Sullivan's productions many years ago. Barrymore.

ST. JOHN, N. B.: IMPERIAL—Boston English Opera Company concluded week's engagement, June 7. Though brought here more as an experiment, business was comparatively good. Staging good, company most capable, and gave every satisfaction. Gibson.

SAN FRANCISCO: COLUMBIA—The Columbia offered Otis Skinner in "The Honor of the Family," which he played here before and now repeats with success. Mr. Skinner is very much admired in San Francisco. CURRAN — The Curran is providing excellent entertainment with "May Time." This is the last week, then comes "Cappy Ricks" with Courtenay and Wise as the stars. Barnett.

WASHINGTON: NATIONAL—"Made of Money," a four-act comedy by Richard Washburn Child and Porter Emerson Browne, the secured of the new plays produced by George C. Tyler which is to serve as the medium of Lynn Fontanne's coming starring tour, second success number two, and Miss Fontanne, an unequivocal stellar achievement, that establishes her right to prominence in next season's theatrical firmament. Large audiences strongly testified their appreciation of both star and play, a presentation that requires a cast of twenty-seven players. BELASCO—"The Scarlet Mask," the work of Paul Armot and Jean Manoussi, with Richard Bennett as the star in the English version by Matheson Lang, a romantic play of the Napoleonic era, won strong praise from large audiences. POLI'S—"While You Wait," a musical comedy by Lewis Allen Browne and Adelaide French, proved amusingly interesting to good attendance. Warde.

BIRTHS

A son was born to Mr. and Mrs. Francis X. Bushman (Beverly Bayne) on Monday, June 9, in New York City.

MARRIAGES

DE FRECE-TILLEY — Vesta Tilley, known to the vaudeville audiences of both England and America as an impersonator of male characters, is now Lady de Frece, off stage. Her husband, Walter de Frece, was among the new knights announced in the Prime Minister's list issued in celebration of King George's birthday. He was rewarded for services he rendered at the Ministry of Pensions. The new knight is a well known theatrical manager and controls a large number of vaudeville houses in London. Miss Tilley first appeared in this country in 1906.

HAMERSTEIN — NAGLE — Arthur Hamerstein, the theatrical producer, and Claire Nagle, who is appearing in a leading soubrette role in "Tumble In," were married in Jersey City on Monday, June 9. This is Mr. Hammerstein's third marriage.

DEATHS

LACKAYE—James M. Lackaye, brother of Wilton Lackaye and a well known character actor himself, died June 8 at the Broad Street Hospital of pneumonia after a few days' illness. He was fifty-two years old. Mr. Lackaye played for many years in "York State Folks" and attained great success in character parts in "The Gentleman from Mississippi" and "The High Cost of Living." For the last three years he has been appearing in motion picture plays for many of the large companies.

WHERE'LL WE GO!

Reisenweber's

Columbus Circle is not all glitter at Reisenweber's. Every evening is served a genuine old fashioned Southern dinner in a manner that has the much vaunted "true Southern hospitality" distinctly on the run. Sophie Tucker wore out halt a dozen Kings of Syncopation, and has a new set at work in the new Paradise Room. Henry Fink, in the main dining-room, presents a revue of winsome lassies that is most pleasant to behold. There is another revue in vaudeville called Fink's Mules, which is an entirely different act.

Mountain House Open

The Mountain House, Valhalla, Westchester County, New York, has opened its summer season with some of its early guests numbering members of Broadway's theatrical colony, as the place is close enough to New York for them to commute and still enjoy the comforts of an ideal resting-place in close proximity to the Catskills and the Adirondacks. There are many features and an orchestra is continually on the job, with concerts and dancing almost every evening. Charles R. Blenis is manager of the house.

Healy's

Lincoln Square is dominated on the northeast by Healy's establishment and after midnight on June 30 the thirsty will be able to order only such things as lemonades or orangeades in the Golden Glades or on the Balconades. In the meantime the place enjoys a wide popularity.

Pekin

At Broadway and 47th Street flourishes one of the foremost of Oriental Gastronomic Parlors. It is a bit different from the ordinary run of Chop Suey places in that it presents a vivacious and snappy dance and song revue, and also has a charming hostess in Marjorie Bonner.

The Little Club

Below decks at the 44th Street Theater Building is the Little Club. This is a club that is unique in all this town. There is no initiation fee, and there are no dues. Many people go there for the cuisine alone,

PLAY DATES AHEAD

ANGEL FACE; Chic June 8 indef.

CARLE, RICHARD CO.; Malone 17, Plattsburg 18, Ruthland, Vt. 19, Glens Falls, N. Y. 20, Albany 21.

GLORIANNA; Chic indef.

HONEYMOON TOWN; Chic June 8 indef.

I LOVE YOU; Chic indef.

LOMBARDI, LTD.; Phila Apr 21-June 14.

MASQUERADER; Chic indef—**MOONLIGHT AND HONEYSUCKLE**; Chic indef.

OH, UNCLE; Phila indef.

PASSING SHOW OF 1918; Chic indef—**PEGGY, BEHAVE**; Chic May 11 indef—**PRINCE THERE WAS**; Chic May 11 indef.

RIDDLE WOMAN; Chic May 11 indef.

SCANDAL; Chic indef—**SEVENTEEN**; Phila indef—**SINBAD**; Boston indef—**SO LONG LETTY**; Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14—**SLEEPLESS NIGHT**; Chic June 1 indef.

TILLIE; Chic indef.

TISH; Chic June 6 indef.

VOICE IN THE DARK; Boston indef.

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WITH THE STOCK COMPANIES IN MANY CITIES

CHICAGO: WILSON AVENUE—For the first time anywhere east of Los Angeles, and fully two months before its announced Broadway premier, Chicago saw Oliver Morosco's newest Irish play, "Kathleen of Kildare," at this popular north side playhouse. Adda Gleason has joined the company. She created the title role, in the Morosco Theater production in Los Angeles recently, and is being supported by several new members of the company in addition to the favorites who are now completing their eighteen weeks' engagement in Chicago. Among the recent additions to the company are Richard Earle, L. Andrew Castle and Margaret Wilson. Other players in the cast of "Kathleen of Kildare" are Willis Hall, Vincent Dennis, Eugene McGillen, Kernan Crippes, Mildred Davis and Henrietta Tedro. Rodney Ranous is staging the production. Atkins.

CLEVELAND: PROSPECT—The Vaughan Glaser Opera Company scored a tremendous hit last week, the second of their stock season at the Prospect Theater, with a splendid production of "Sweethearts," Victor Herbert's popular opera. Ferne Rogers sang the leading role and easily walked away with the honors. The other members of the company gave her excellent support. COLONIAL—"Good Gracious Annabelle," this week's offering at the Colonial Theater by the Colonial Stock Players, played to capacity business. Clara Joel heads the organization. Loeb.

HAMILTON, CAN.: LYRIC—The Lyric Theater has closed its vaudeville and photoplay season and opened with the Northampton Players for summer stock. Nisbet.

MONTREAL: ORPHEUM—June 9-14 The Orpheum Players produced "Johnny Get Your Gun," a tired business man farce, which is amusing enough if one is prepared to leave all sense of reason and psychology behind. The performance was a capable one. David Herblin is well suited to the role of Johnny. Margaret Knight makes a charming Jordan, Dorothy McCord does exceptionally good work as Janet, and the various other roles through the long cast are well sustained. 16-21, "The 13th Chair" is the bill. Tremayne.

NEWBURGH, N. Y.: COHEN'S OPERA HOUSE—George K. Brown and company, consisting of some well known stock players are playing a summer engagement, changing bills twice a week. The play for the first half of this week is "Bought and Paid For." The play presented the last half of last week was "The Man They Left Behind." The cast of players who are under the direction of Forrest H. Cummings, are Lloyd G. Foster, William A. Clarke, Harvey Hays, Cecil Drummund, Margaret Lewis, Anne Amberys and Nina Howell. Walker.

PORTLAND, ORE.: ALCAZAR—The big event of the first week of June in theatrical circles of Portland, Ore., was the grand opening of the summer season of musical comedy by the Alcazar Musical Comedy Company at the Alcazar Theater. Mabel Wilber and Oscar Figman, leading players of the newly organized company, were greeted with a hearty reception by capacity houses in the production of "Mlle. Modiste," the bill of the first week. The company, which includes Detmar Poppin, George Natanson, Henry Coote, Edward Sedan, May Wallace, Lee Daly, Jacque Friend, Helen Bailey, Lesley Stafford, and Glenna Del Gado, is high class, and the chorus is youthful, tuneful and well trained. LYRIC—"Mlle. O'Kiss-me," the comedy farce by the musical comedy company at the Lyric week of June 1, proved an entertaining show for uniformly large houses. Ben T. Dillon, Al Franks, Dorothy Raymond and Billy Bingham, in the leading parts, made their usual hits. BAKER—An impressive production of "The Divorce Question" was presented by the Baker Players at the Baker week of June 1. The difficult role of Dopie was artistically and effectively handled by Irving Kennedy. John G. Fee made a most likable Father Jerome. Verna Felton played the part of the kid with pathetic appeal. Good housese were the rule. Logan.

ST. PAUL: SHUBERT—After a week of "Blind Youth," the Otis Oliver Players presented "Any Man's Sister" and brought their season to a close with two performances of "My Wife's First Husband." They may return to the Shubert the latter part of August Pfister.

SAN FRANCISCO: ALCAZAR—The Alcazar succesfully offered a "Crook Play," starring Belle Bennett and J. P. Richardson. "The Scrap of Paper" is the title of the offering. The next production will be "Information, Please." Barnett.

SCHENECTADY: VAN CURLER—Mae Desmond and associate players continue to draw large audiences, the attraction for the current week being "The Country Boy." Frank Fielder is again in the cast and his work is the cause of much favorable comment. For a final offering, after an engagement of nineteen weeks, the stay coming to a close on June 21, "Baby Mine" will be presented. This engagement has been the most profitable one for Miss Desmond in this city, both from an artistic and financial standpoint. Sahr.

SEATTLE, WASH.: WILKES—The Wilkes Players gave a very creditable performance of the Cohan & Harris farce comedy, "It Pays to Advertise." The leading roles were handled by Ivan Miller and Grace Huff. Good business. "Hypocrites" followed. Mendell.

SOMERVILLE: SOMERVILLE—"A Bachelor's Romance," as presented by the Somerville Theater Players week of June 9, is one of the most enjoyable plays of the season. In it Rowden Hall is seen to better advantage than in any other play in which he has appeared in since his arrival in Somerville. His work was warmly commended by capacity audiences throughout the entire week. Winnifred St. Claire as "Sylvia" was sweet and altogether charming. In the role she made many new friends. Others in the cast who were particularly good were John Gordon, Grace Fox, Ted Brackett, Ruth Fielding, C. Cummings, Rose Gordon, Ed. Wade, and Edward Anderson. Kendal Weston, the director, arranged a beautiful production. Next week, "Young Mrs. Winthrop."

TORONTO: ROYAL ALEXANDRA—"A Successful Calamity" was the stock's production last week, and was given fairly good treatment, Miss Winwood being very charming. Mr. Robins as Wilton was easy, and Mr. Amory revealed a new adaptability as Dr. Brodie. Romaine Callender is the Painter Rafaelo, and a smoother performance in every particular can hardly be imagined. Rena Caruthers improves each week, and is being cast in such a wide range of parts this season that the graceful little lady shows a wonderful lot of versatility from week to week. Dantree.

WASHINGTON: GARRICK—In "Nothing But the Truth," an exceptionally clever performance by the Garrick Players, demonstrates most thoroughly their superiority in stock work. The company again appeared to excellent advantage and scored many individual successes. Earle Foxe was particularly bright and pleasing in the William Collier role, Laura Walker was engagingly winsome as Gwen Ralston, and Eileen Wilson again strongly leaped to the front as an ingenue. Beatrice Moreland, Rose McDonald, Mary Newcombe, Edward Mackaye, James Dyrenforth, Edward Robinson, Warner Richmond and Frank Peck in the roles assigned them were happily placed. "Polly with a Past" is in rehearsal. Warde.

WILLIMANTIC, CONN.: LOOMER—For first time in history of house, business will continue all summer with policy of pictures three days, vaudeville last three. The regular season opens in August, with the Myrkle-Harder Stock Company, Neil O'Brien, "The Velvet Lady," "Held by the Enemy," and other important stock companies. Palmer.

* * *

MANY MUSIC STOCKS

Boston, St. Louis, Portland, Me., Have Companies

There will be at least a score of musical stock companies this season where heretofore there have been only two or three. The regular companies, such as those located at Hartford, Springfield, Worcester, Columbus and Cleveland will be continued, and in addition, there are already announced new companies in several of the leading cities. The new company at Boston last week opened at the Plymouth Theater with "Oh, Boy." The company includes Charles Compton, Dorothy Maynard, Flavia Arcaro, Leonore Chippendale, Jack Norton, Donald Roberts, Hugh Cameron, Walter Woolf and a chorus of twenty girls and six men. Eddie Howe is the musical director and Carl Hunt manager.

The St. Louis organization is located at Forest Park, where it opened on June 16 with "Robin Hood" under the management of David E. Russell. In the list of players are Stella De Mitt, Blanche Duffield, Caroline Andrews, Mildred Rogers, Carl Gantvoort, Craig Campbell, Charles Gallagher, Frank Moulan, William Danforth and a chorus of eighty. John McGhie is musical director.

Another musical comedy company is to be installed in the Jefferson Theater, Portland, Me., by Adolph Mayer. This organization is to open June 23 in "The Pink Lady."

* * *

"Salvation Nell" Again

Mrs. Fiske's former success, "Salvation Nell," was revived again at the Albee Theater in Providence Monday. Edith Campbell Walker, Burton Churchill, Edith Lyle, Robert Craig, Ann Hamilton, Charles Scofield and Walter Regan are in the cast.

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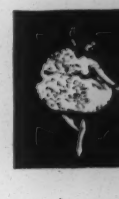
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SEE PAGE 971

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After playing a successful engagement at the Will Morrissey Playhouse in Chicago and the Princess and Nora Bayes Theatres in New York, will open with the Original Production, at the Palace Theatre, week of June 23.

JOE WILMOT NIEMEYER

Scored an Absolute Hit

at the

SHUBERT THEATRE

in

"A LONELY ROMEO"

PRESS COMMENT:

"There was some dancing! One very athletic young man, Joe Wilmot Niemeyer, tied himself up in knots that gave Terpsichore some jolts."—Alan Dale, N. Y. American.

"The dancing was eccentric, as in the case of Joe Wilmot Niemeyer, who did such wonderful contortions."—The Morning Sun.

"All of the specialty artists added much to the enjoyment of the program. Among them was Joe Wilmot Niemeyer in several clever dance numbers."—The New York Journal.

"In addition to the cosmically comic, Mr. Fields, the show contains some wonderful dancing. Particularly noteworthy is Mr. Joe Wilmot Niemeyer, who contributes some marvelous steps."—Heywood Broun, N. Y. Tribune.

"Singing, however, is not the main feature of the show—that place is reserved for dancing, and the company includes some of the best eccentric and grotesque dancers of the year. Chief among them are Jessica Brown and Joe Wilmot Niemeyer, each of whom is without a superior."—The Journal of Commerce.

"The principals were largely, if not wholly, merged and forgotten in the whirlwind stunts of Jessica Brown and Joe Wilmot Niemeyer."—John H. Raftery, Morning Telegraph.

"As a dancing show, 'A Lonely Romeo' is the pace-setter of the season. An amazingly agile person answering to the name of Joe Wilmot Niemeyer gave good account for himself."—The Evening Mail.

IN VAUDEVILLE

B. S. MOSS CIRCUIT FORMS MERGER WITH FAMOUS PLAYERS-LASKY

Vaudeville Houses Retain Present Name—Some to Play Vaudeville—Others Only Films

OF late rumors have rent the air regarding the B. S. Moss Circuit, the latest hitting the Rialto last week that the Moss houses had mergerized with the Famous Players-Lasky Corporation. A MIRROR representative received a confirmation direct from Mr. Moss Monday evening that the circuit, including the new Moss houses in course of construction would be included in the new operative agreement.

Mr. Moss issued a statement to set at rest some of the conflicting rumors, saying that the Moss chain had been merged with the other theatrical interests of the Famous Players-Lasky Corporation but would be operated as independent organization not alone playing the Famous Players-Lasky pictures but also any other films of merit. Mr. Moss remains as the executive head of the new circuit.

Mr. Moss informed the MIRROR man that the new deal not only meant the laying out of a more powerful circuit through the addition of new houses to be added but that the policies to be installed in the fall would be for the general betterment of the circuit.

He said that the deal included the Broadway, Hamilton, Jefferson, Regent and the Flatbush (Brooklyn), as well as the new theaters being built at Broadway and 181st and at 161st and Prospect in the Bronx. The proposed Rockaway theater has been postponed indefinitely.

Mr. Moss said that the new amalgamation would become effective in the fall, that some of the houses would play vaudeville and pictures while others would have straight picture programs. Just what were thus designated he was unable to state at this time.

He also said the vaudeville booking offices of the Moss Circuit would continue as operated at present, with Danny Simmons at its head.

At the I. A. T. S. E. offices and over at the Theatrical Protective Union the men in charge Monday said they had heard of some new arrangement and that it was their belief that the present union labor controversy with the Moss Circuit would be amicably settled by the fall through the new merger.

The unions seem pleased.

Set for Feist Opening

The new headquarters of the Leo Feist Inc. professional department at No. 711 Seventh Avenue will be ceremoniously opened to the public and profession Tuesday night (June 17) although the inspection will be permitted during the day. Much time and money have been spent on making the professional studios among the finest in the country. Phil Kornheiser and his energetic staff have everything laid out for the big opening.

* * *

Jos. Hart Accepts Two

Jos. Hart, the vaudeville producer, has accepted two sketches from Archie Colby and they will likely reach the stage in the fall. One is entitled "The Millionaire Burglar" and the other "The Peach and the Grape Fruit."

* * *

Pemberton Case Motion

In the Special Term Part Three Supreme Court before Judge Leonard A. Giegerich today another chapter is being written in the White Rats' referee proceedings instituted through complaint of Goldie Pemberton.

Alvin Sapinsky, attorney for the Pemberton side, is making a motion to confirm the referee's report, the referee recently finding in favor of Goldie Pemberton and offering the conclusion that the Rats' funds had been misappropriated as therein charged.

This week's court procedure is done to make the referee's report 'official."

Lambs' Gambol Features for Vaudeville

Clarence Nordstrom, who has been one of the principal members of the "East Is West" offering in the present Lambs' Gambol, is taking the same idea into vaudeville. He will be assisted by two girls and a piano player. He expects to have it ready for the "big time" within the fortnight.

Another Gambol feature, "Daly Dreams," is going into vaudeville, with Hassard Short making the presentation.

The Gambol was repeated at the Hippodrome Sunday night with another big audience appreciating the big show.

* * *

Flatbush Closes First Week in July

B. S. Moss' Flatbush, Brooklyn, closes the first week in July and will remain dark until Moss can make a number of house improvements, with the entire front changed and a new lighting arrangement installed.

* * *

Lillian Shaw Ailing

Lillian Shaw may not be seen on the stage for some time as she will be under the doctor's care for about two months, the comedienne ill with influenza.

Tenth Anniversary of New Brighton Theater Next Week.
Andre Gruz, French Soprano, Rehearsing Big Vaudeville Act.
Laura Regay Quitting Vaudeville for New Shubert Show.
Charles Brown (Walker) Is to Wed in Near Future.
Edward Darling and Mabel McCane Announced to Wed Soon.

Wilton Sisters Accept Offer

While playing at the Palace last week where they made such a big hit, the Wilton Sisters, May and Rose, received an offer from Otto Harbach, of the Harbach and Frimyl firm, to play the principal roles in the new musical comedy they have written for the stage entitled "The Little Whopper." After due consideration the Wiltons decided to accept the offer and quit in vaudeville. The sisters are at the Riverside next week.

* * *

White Rats Sue Will J. Cook for $154

The White Rats' Actors' Union, through its attorney, J. J. Meyers, is suing Will J. Cook, former treasurer of the Union, for $154.00 which the union charges was "overpaid" to Cook by Cook when he handled the books of the organization.

It appears that the Rats went after Cook some time ago on a charge that he had taken about $4,000 or so from the treasury that he wasn't entitled to but that Cook refuted the allegation by saying that the money he drew was his for services rendered. The Court, so the story goes, held that Cook as treasurer, could pay Cook his salary.

The Rats now charge Cook with having overdrawn his salary by $154.00, the suit being on the calendar of the Third District Municipal Court of New York.

O'Brien, Malevinsky, Driscoll law firm, represents Cook in the proceedings.

* * *

Marion Morgan's Summer Plans

Marion Morgan, who directs and produces the Marion Morgan dancing act on the "big time," is remaining in California for the summer, where she will conduct a dancing school during the heated months. It will be conducted in Los Angeles.

WATCHING A. F. OF L.

All Vaudeville's Eyes on Atlantic City Meeting

New York vaudeville interests this week were anxiously awaiting word from Atlantic City as to what the American Federation of Labor was doing with the efforts within its circles to have the White Rats' Actors' Union dropped from the Federation roster.

The only news trickling in from the Federation meeting came last Friday when the New York papers carried a story that Delegate James W. Fitzpatrick of the W. R. A. U. had put through a resolution which the item said had been adopted by the Federation whereby that organization is now on record as endorsing the desire of the Rats to have a Federal Theatrical Employment Agency become operative. If the labor interests are enabled to pull the wires and all work together for the proposed Federal proposition the present civic and state employment measures would be subject to its requirements.

The proposed Federal agency matter isn't taken seriously here by the theatrical interests and it is considered only a political stroke on Fitzgerald's part at this time.

* * *

New Haven Jesters Celebrate

Big doings in New Haven last Friday night. The B. F. Keith Vaudeville Exchange sent up a big show for the Jesters' Club celebration there, the entertainment starting in the Palace Theater after midnight. Belle Baker's ovation was a feature. She hadn't been in New Haven in eight years, yet her appearance at 2 a. m. was greeted by great applause and many floral tributes. On the special bill with her were Boyel and Brazil, Burns and Kisses, Clayton and Lennie, Helen Yorke, Ted Doner, Cohen Twins, Helen Rankin and Sister, Martin and Webb.

L. WOLFE GILBERT, STANTON AND BILLY QUIRK IN NEW ACTS

L. Wolfe Gilbert

L. Wolfe Gilbert is always welcome on the variety stage of New York, not on account of his singing, but on account of his songs. He is one of the most experienced librettists of to-day, and, we hope, tomorrow. He candidly admits that he is not possessed of much of a voice, but with the aid of Leon Flatow at the spinnet, his choice of songs makes a great hit. Mr. Flatow is better known as "Laughing Leo," and, unlike many other accompanists, he does not strive to make such a din that Mr. Gilbert's voice cannot be heard. Fritzi Leyton, as a demure maid, with apron and cap and a singing ability second only to Gilbert himself, sings *I Found You*. Other numbers are: *Pig Latin Love, Singapore*, and *Granny*. RANDALL.

Walter Stanton and Company

It is difficult to understand how anyone ever conceived an idea such as the one upon which this act is built. A man in a huge be-feathered outfit in similitude to a rooster, walks about the stage during several numbers by the orchestra. And all he does is walk, with the occasional insertion of a dance step. He is aided and abetted by a woman in the guise of farmerette, and a live chicken with whom he is possibly supposed to have a fight.

MARTIN.

(*New acts continued on page* 984)

MARGUERITA SYLVA

Taking Encores in Vaudeville in Atlantic City with Remick's "You Are Still An Old Sweetheart of Mine." She Is Soon to Appear in Films

VAUDEVILLE VOLLEYS—From

Helen Murphy Denies Rumor—Riggs and Ritchie Coming Back—Efficiency!—James Thornton as a "Single"—"The Escape Artist of the Plains"

Helen Murphy is making her annual pilgrimage to New York. And with Miss Murphy is her annual accompanist—a rumor that Miss Murphy may forsake the life of single blessedness for the double domestic yoke. And as of yore Miss Murphy enters a vigorous denial of any intention to wed. Miss Murphy is a Chicago girl who is a smart, little business woman among Chicago's colony of agents and brokers. She has business acumen that has established her as a big success out west and enjoys a popularity that is due to an agreeable personality that never becomes ruffled. In her office or out Miss Murphy is the same and the boys out the Windy City way all swear by her. Miss Murphy has been submitted to a sort of third degree questioning as to her reported marriage, the New York booking agents persistent that Miss Helen is to become the wife of Pat Casey. However, she is here for a month or so to look over the New York vaudeville shows and line up what she can for her western booking connection. Incidentally, Miss Murphy has her Chicago interests looked after by her brother-in-law, John Billsbury, the former manager of the Victoria Quartette. The Billsburys, by the way, have a baby boy who's more than a year old and Miss Helen's love for the youngster is so pronounced that her sister is afraid that she is going to spoil him.

From Arthur MacHugh

From Arthur MacHugh is wafted the following: B. S. Moss wants to thank the Broadway Association for the wonderful advertising its clever line has given his Broadway theater. Too bad, however, adds Mr. Moss, that the printers by mistake omitted the word "the." The line should read "Give a thought to the Broadway."

Artie Hall plans another vaudeville tour next season, with a new line of coon songs to be added to her routine. No one familiar with the names on the stage will forget Artie Hall's rendition of such old standbyes as *Old Bill Bailey* and *Take Me Back To Baltimore.*

Seems as if the new act of Jack Gardner and Louise Dresser had no sooner gotten in working shape than the report comes that they have signed for a show. If true then Jack Lait loses some royalty money for he wrote their present variety material.

Riggs and Ritchie Returning

We met Charles Riggs on Broadway the other day. In turn he spoke of his road trip with one of Plohn & Levey's shows, of the outlook next season and then waxed enthusiastic over the success of his son, Ralph Riggs and his wife, Katherine Ritchie, who have been abroad for the past two years. After Riggs and Ritchie had said goodbye to American vaudeville and American shows to fulfill London contracts they went to Paris where they repeated their London hit. Now Riggs writes his daddy that he and his stage partner are returning to the States some time this summer for an extended visit with home folks prior to their return to London where they have a fat contract awaiting their work. And meanwhile Ralph's dear old Dad awaits their return as he expects to be regaled with stories of the bombing raids from Ralph and Katherine who have had some experiences with the air raiders.

Efficiency a Jewel

Oh efficiency thou art a jewel! Proof came to surface the other week when the DRAMATIC MIRROR'S circulation manager (Mr. Lefferts) skated circles around the other theatrical publications by the newsstand display he obtained along Broadway of the colored frontispiece of the MIRROR. Messrs. Tierney & Parsons have the prosperous newsstand at the Gaiety Theater corner and the ever-alert Tierney after a convincing talk by the efficiency expert from the MIRROR took the top of his stand and clear across two solid rows made a MIRROR "flash" of the colored cover. Emma Carus was the pictured feminine stage entertainer on the front cover and it happened that Ruth Terry, whose likeness adorned the front of another stage publication, passed that way and noticed the MIRROR display and not finding her picture prominently arrayed on the stand asked Tierney to pull down the Carus sheets and substitute the papers with her photograph. Tierney explained. The result was the MIRROR "flash" remained there for the entire week.

Getting Good Notices

Sheila Terry, who received splendid notices in New York when she made her debut here recently in a new act, continues to receive bully good notices during her present tour of the Orpheum Circuit. Inasmuch as Miss Terry is a single girl, her mother travels with her to see that the auburn-haired miss is properly chaperoned.

Herman Moss is understood to have passed up vaudeville producing as a bad job.

Jack Shea is on the road with his vaudeville show, playing Ithaca last week with his troupe. Jack is regarded as a sort of P. T. Barnum vaudeville showman up Cortland way where Jack drops every year with a traveling variety show.

Ed. Riley goes back to Moss, Flatbush as manager next season and we are glad to hear it. Riley has been over there for the past three seasons and seems as much of a fixture in Brooklyn as the other end of the Brooklyn Bridge.

Barney Kelly, who was on the firing lines of France with the 77th Division and is now back in New York, is not passing up his old love—the theatrical game—but is planning a vaudeville connection that will keep him within touch of the bunch around Times Square.

Joe Whitehead lives in Freeport and is on intimate terms with every mosquito down there. He has lived there seven years so he is becoming accustomed to the playful antics of the Long Island species.

Ails and Dell put in the winter in burlesque and the summer in vaudeville. They are now filling dates in this neck-o'-th'-woods.

Al White Wearing a Hat

Al B. White is not springing any fads along Broadway this summer. One year Al startled the natives by going everywhere either in broad daylight or in the dazzling nightlights without any hat or cap. Al had a head covering, but he decided to try the old Indian method of giving the hair and head plenty of sunshine and air. Al made no pretense at advertising any hair tonic, but attracted considerable attention where the folks didn't know Al. This summer Al wears a hat and nobody asks him any questions as to the reason for not following the no-hat fad he almost started with the artists.

Vaudevillians find it much easier to make Coney Island by the new subway route than heretofore when a more difficult way of getting down there was the only way.

Walter Hill and Alice Donaldson headed their own stock company for years. They thought so much of each other that they were married, and the matrimonial step has not been regretted by either of the genial Hills. Walter and Alice are now in vaudeville, working hard with a little skit, but are constantly alert as to a new sketch that would afford them greater acting opportunities.

James Thornton (James and Bonnie Thornton), who is now appearing as a "single," Bonnie's health not permitting her to continue working at present, says vaudeville has changed since he first was introduced to it. No more will he burn up the midnight oil with the writing of new monologues when the would-be monologists steal his material before he has had a chance to dry the ink on his latest effort. Jim declares from what he has seen of some of the "single" chaps that it's much easier to lift the stuff than write it.

Hibbard and Nugent Going West

Gus Hibbard and Jimmy Nugent, who do a double blackfaced act, have decided to pass New York up and try western bookings, with a Gus Sun route likely to take the comedians away from this section. Hibbard some years ago teamed with Fred Warren who now is an assistant director in the Metro film studios on the Coast and making a success of it. Warren is associated there with his brother-in-law, Max Karger. Jimmy Nugent about eight years ago was featured with Gus Sun's minstrels. In the present "double" Hibbard does a French "bit" while Nugent imitates a "wop." Hibbard and Warren were a success as a vaudeville partnership while Nugent is proving just as dependable a teammate as the latter. We met Gus Hibbard out west years ago and found him and Warren, who was with him then, good fellows, Hibbard and Warren taking part in an Elks' social session one night and making themselves favorites by the way they were willing to help entertain in the B. P. O. E.

Keeney's Horse Wins But His Bet Doesn't

Frank A. Keeney owns a racing stable. The other day one of his horses cantered home a winner. For some reason Keeney had failed to have down a single bet on his own entry. The horse he bet on lost, yet Keeney won with his horse.

Joe and Sam Meyers were former vaudeville agents. Some of the houses that Sam booked have long since gone out of business or have been turned into some other line of business. However, both Joe and Sam drifted out of the game, Joe going into the picture end, while Sam became a general manager for a big silk house at a regular salary. Joe now represents Screen Smiles, with offices in the Godfrey Building.

The war-veteran Pattee who handles the Old Soldiers' act has lived through some big wars and fought some stiff battles during the Civil War, but none of them is a circumstance to the battle he has with the bookers. He still has his old fiddler's turn but has to change the playing personnel around occasionally.

Andy Rice quit vaudeville to write acts for those who remained in it. His success so far is of such a nature that Andy says he does not hear vaudeville calling him.

Escape Artist From the Plains

Buck Hart hit Broadway this week. A sure-enough, dyed-in-the-wool sheriff named Fisher towed him in and just to give the agents and bookers a chance to look him over at close range Danny Simmons booked him at the Jefferson the first half of this week. From the press book Buck totes he is destined to take away some laurels from the show wreath of Houdini. For Buck is a handcuff wizard. He carries the billing "The Escape Artist of the Plains" and just to show that he is some little escaper he was being booked for a getaway stunt from the Tombs. Buck Hart is no relation of Bill Hart of the films but he wears the regulation cowboy regalia while working. Sheriff Fisher and Buck have a little wild west sketch in which Buck is ceremoniously introduced to the audience. Then Buck shows how to escape from a locked cell, unlock handcuffs or if need be squirm himself loose from the most tightlaced straitjacket that was ever jacketed about a human body. Buck looks like a picture hero all decked in his garb of the plains. Meanwhile Houdini is out west handcuffing himself to a lot of money for film work with Buck Hart having the old town all to himself. Buck is energetic, a hard worker, and as there are enough handcuffs, locks, etc., to supply a dozen Houdinis then a few coming Buck's way won't knock Houdini's reputation galleywest.

COMEDY SAVES PALACE SHOW

Bill Does Well in Spots—Avon Comedy Four Held Over

If it hadn't been for standard comedy acts on the Palace bill Monday afternoon, the show would have been a funereal affair. Three turns with male comedians bolstered up the Palace show immensely and they sure were life-savers from almost every point ofentertainment.

The Avon Comedy Four opening after intermission, repeated last week's laughing success. And right after the four men came Harry Watson, Jr., who registered another solid comedy hit.

Williams and Wolfus on "fourth" landed their absurdities all the way and held up the first half comedy. Rosa King and company got away nicely by doing some wire-walking stunts daringly and skilfully and didn't overdo it.

Sailor Reilly was "No. 2." Only one number was new, the sailor saying it was the joint work of two ex-service men, Messrs. Goodwin and Hanley. It had a tag line about *"Blow My Gal Back to Me."* Ivan Bankoff and company were most effective with dancing, Bankoff's individual work standing out.

Edna Goodrich and company were fourth, the offering having Miss Goodrich wearing some stunning gowns. The act was well received.

In succession appeared the Avons, Harry Watson and Ruth Roye, with the Seven Bracks proving a dandy closer. One of Miss Roye's best numbers was one that always stood her in good stead, namely Wolfie Gilbert's *Robert E. Lee* number. Her French song was a big hit. MARK.

. . .

23rd Street Last Half

The Rainbow girls scored quite a decided hit in opening the show at Proctor's 23rd Street Theatre the last half of last week. Joe Brennan was next, and bandied words with a large assistant in the audience. Neither the words, Joe Brennan nor the large assistant seemed to have any sense. Henry Oaks & Co. presented an Oriental sketch that was too slow in action to get anywhere Cervo was pleasing with his well-fed smile and his accordion. He followed a few classical selections.

Fox and Ward, Joe Fox and Bill Ward, in checkered suits with political vests that would do credit to the late White Hat McCarthy, the old horse trader, were next. Since they first appeared in Cincinnati in Ward's Theater in "The Field of the Cloth of Gold" in 1868, this team has become known and beloved by three generations of theater goers. Farrell Taylor and Co. were in sixth place. Two smokes turn loose some rather low chatter, and a girl in pink plays *I'll Say She Does* on a harp, and a tall blonde lady, dressed in the style of Madame Adelina Patti sings a soprano solo *Love, Here is My Heart*. An element of comedy is supposed to be provided by the two in blackface, who dress in Chinese costume, and as negroes try to imitate the Chinese language. They fail miserably, but with the entire company and a saxophone and an accordion they render *China* to considerable applause. The Four Boises close the performance with their clever acrobatics. RANDALL.

OLD FAVORITES AT RIVERSIDE

Very Appreciative Crowd for Warm Weather

The Rinaldo Brothers vary the monotony of athletic acrobatics by going through a series of difficult poses in a way that leads one to believe they had been dipped in silver gilt before the act. Jack Patten and Loretta Marks have a pretty little song and dance turn. They sing *I'm Tickled to Death That You're Irish; Chin, Chin, Chinaman* and *It Might as Well Be You*. Eddie Janis and Rene Chaplow muddle up some very good violin work with some very poor singing. Janis is much better than the ordinary violin player from the *Humoresque* to *Kiss Me Again*. It seems as if he played a cello in *Mighty Lak' a Rose*, and he had a good accompanist in George Edwards at the piano; but the lady comes along dressed in the styles of 1830 below the belt and rather less than that above, and her statement that she loves music in song, is not as well done as it should be.

Lou Holtz was on the program Monday afternoon, and that versatile writer of songs, Cecil Lean, turned on his well-known smile for all to see and for to admire. Cleo Mayfield was again the simpering girl on the shore, and together they sang Cecil Lean's lyrics.

After intermission, Miss Juliet made the outstanding hit of the bill. She had a wide range among her subjects to imitate, and she did them all so well that her audience was quite captivated. Then Mr. and Mrs. Jimmie Barry presented "The Rube," Mr. and Mrs. Rooney presented "20 Minutes of Pat and Marion," and George N. Brown manipulated a walking machine. There was a frightful mix-up in the ensuing burlesque of a walking match between the three gentlemen of the party. It seemed as though it were Pat Brown and Jimmie Rooney and George Barry breaking into a smart trot toward Ponta Delgado. As a matter of fact, between the afternoon and evening performances, George Brown was married, and the event is made the occasion for greater hilarity when the three get together on the stage. RANDALL.

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Vaudeville Act Splits

Warren and Templemann have cancelled some immediate dates, with team reported having dissolved partnership. Anyway the report for the cancellation was based upon such a report.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Kiss Me	Friedlander Act
Take Your Girl To The Movies	Avon Comedy Four
Chinese Blues	Whiting and Burt
O oh la la, oui oui !	Ruth Roye

5th Ave. Has Average Bill During Last Half

A program of average merit at Proctor's Fifth Avenue the last half of last week was headlined by Joe Whitehead and Billie Taylor, a review of whose new act appeared in THE MIRROR two weeks ago. The duo shows great improvement. They have found where the best laughs are, and the material that did not get across has been deleted.

The show was closed by the Sam Yee Troupe, Jap jugglers, tumblers, etc., the excellence of their offering holding the crowd in. The opening number, the Buch Brothers, trampolinists, got the show started well with some good bounding and fair comedy. Rosamond and Dorothy, a pianist and violinist, were called back for encores. Gray and Parker, a patter and musical turn, met with average approval. Beatrice Morgan and Company presented Edgar Allan Woolf's sketch, "Moonlight Madness." Viola Gillette was liked. TIDDEN.

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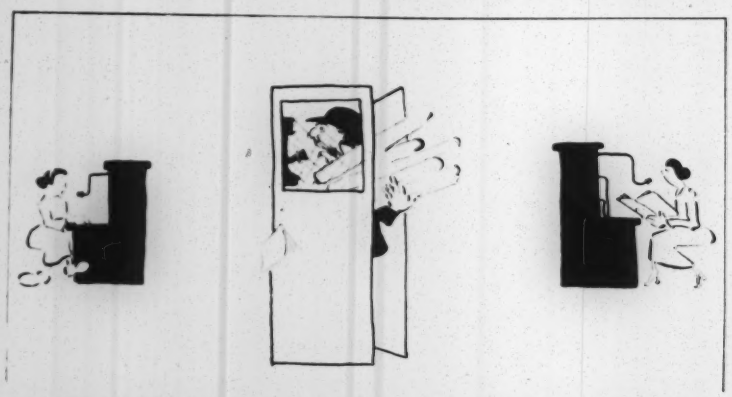
L. Rosen Busy

A new shop for theatrical people has been established by L. Rosen at 149 West 46th Street, and since its opening has received many calls for stage creations from well-known professionals. Rosen has associated with his shop, Gertrude A. Johnson, who is an artist of exceptional ability and creates exclusive designs for the Rosen shop. Rosen (with Miss Johnson designing) made the gowns worn in the new revues at Perry's, Coney Island, and the Park Inn, Brooklyn. Katherine Murray, in vaudeville, recently obtained a full wardrobe equipment from the Rosen Shop, while specially designed creations were made for Helen Hardick at Healey's Golden Glades, Vi Quinn at the Palais Royal. Rosen also turned out some nifty work for Julia Kelety, a principal with "Come Along" when it opened in New York. Miss Johnson is now engaged in designing some new wardrobe for individuals with different summer shows.



VAUDEVILLIANS—By Ed Randall

May Elinore

May Elinore is an Irish "comedienne" (if the two words can be used in juxtaposition). She has nothing new in the way of patter, all of her material having been tried and found true many decades ago. Her musical numbers are without point and fail to achieve applause. MARTIN.

Billy Quirk

Billy Quirk is well known to film fans as a comedian, although he has not appeared consistentlly in pictures of late. Now he has elected to neglect the camera, and has got together a single turn, made up of a variety of material. Quirk has a pleasing personality and a confidence in himself that gives him an easy stage presence but unless he garners better material it is not going too far to say that he will return to the films, providing he wants to make big money. He may get booking once around on small time, but we feel that Quirk will not be satisfied with that and a man that has his ability deserves far more. As his act now stands, with good talent thrown away on weak stuff, his reputation is the only box office attraction. The best thing in his offering is his singing of *You Can't Blame the Girlies At All*. This song about the Shakespearean actor in pictures he does well but most people consider this sort of stuff passé. TIDDEN.

Argonne 5

The vaudeville stage abounds in quartettes that feel they must introduce comedy during and between their singing. Except for some standard instances, this stuff is generally very sad. The Argonne Five, having one more man, do it differently. Three of the men leave the stage, and the remaining pair indulge in some patter that is of such high merit in comedy that it would do for a two act. Outside of this the Argonne Five turn resembles the usual quartette offering. They harmonize well, and the solos are pleasing. Most of their songs, which include *So This Is France, Back in the U. S. A.*, and *The More I See of Paris the Better I Like New York*, are of doughboy atmosphere, it will be seen. TIDDEN.

McGowan, Gordon Co.

"The New Yorkers" is the title given to the playlet offered by this company which consists of a man, a woman, and a young boy. The story deals with a childless couple who have different ideas about the desirability of children. When the wife goes out to offer condolences to a mother whose son has just been killed, the husband falls asleep and in his dreams is visited by the boy he used to be. The effect, of course, is that he is converted to his wife's idea of adopting a youngster. Why they should adopt one instead of acquiring one in the more normal way is left unexplained. The play is much too long and deals with a great deal of irrelevant matter before it gets down to brass tacks. Also, the tragedy of the mother across the way is discussed in a manner not in accord with the best taste. With sufficient pruning, the act will probably please small time audiences by its sentimental appeal. MARTIN.

(*New acts continued on page* 988)

NEW BRIGHTON HAS FINE SHOW

Emma Carus, Tannen and Jason and Haig Score

Emma Carus is the particular star of the bill at the New Brighton—a bill which has more than its share of entertainment value. Miss Carus, aided and abetted by J. Walter Leopold at the piano, offers good material in her most genial manner. *How She Can Dance* and *Everybody Loves You When You Smile* (Leopold's solo offering) stand out as songs of primary interest.

The Van Cellos in "Foots Feats" started the show, and Ted Doner followed. Here is a young man with whom Broadway will have to reckon as a dancer in the not very distant future. Sylvia Jason and William Haig offered "The Book of Vaudeville" in number three spot. They are both possessed of charm and distinction. Jimmy Lucas followed, and with the assistance of Joe Hall, Benjamin Roberts, who wields the Brighton's baton, and several other attaches of the house, was a rigorous rib-tickler. Imhof, Conn and Coreene, just before intermission, offered a "different" comedy skit called "In a Pest House." The characterizations of both men were excellent. The second half was opened by Moran and Mack, a pair of black-faces of whom least said is soonest mended. Julius Tannen, next to closing, achieved his usual success. Three Daring Sisters brought a good bill to an end with a good aerial act. Business continues good.

MARTIN.

WOMEN HEADLINE COLONIAL BILL

Emma Haig, Eva Shirley and Lillian Fitzgerald Score

The bill at the Colonial this week is dominated by the feminine sex. Emma Haig, dancing with a youthful appeal which always stamps her performance, tops the program. But there are many others who crowd her for headline position. Eva Shirley assisted by a jazz band which is the last word in energy and Al Roth a dancer who will make Frisco even exert himself won a long and loud hand from the audience. Miss Shirley has a captivating manner and she sings with a clarity and charm that are unusual. Such numbers as *Look What You've Done* and *I Wonder Who's Kissing Her Now* scored.

William B. Friedlander's pretentious little musical offering "Kiss Me" was well liked. The principal and chorus put plenty of energy into their work and they sang well the producer's *I Want a Girl* and *Kiss Me*, a dreamy waltz from which the act takes its name.

Lillian Fitzgerald gave a series of imitations, that of a French soubrette being the best conceived. Bob Hall delivered extemporaenous chatter which was really amusing. Charles Howard and Tyler Brooke had an act which mixed the former's bibulous comedy and the latter's eccentric dancing. Both pleased. A girl, Victoria Gale assisted Mr. Brooke in interpreting a song and dance that had its inspiration in Hawaii. Kharum a very earnest pianist played classical airs, and other acts were Black and White and The Rosaires.

REID.

First Half at 23d St. Has Many Dancing Acts

A bill composed of good and fair acts, with the former predominating, is offered at Proctor's Twenty-Third Street the first half of the week. The acts that seemed to be the best liked on Monday were the Seven Dancing Serenaders, a part of miniature minstrel show, made up of singing and dancing, Doyle and Elaine, two clever women steppers made up as light colored negresses, and Bobbe and Nelson, who indulge in patter and do some better singing.

Other acts were Newport and Stirk, acrobatic dancers who should delete their alleged comedy putter, Yosi, a Japanese acrobat, Peterson, Kennedy and Murray, whose songs got an average reception, and Mr. and Mrs. Mark Hart, in a comedy playlet of an obselete type.

TIDDEN.

Fair Bill at Proctor's Fifth Avenue First Half

The first half of the current week presents a rather passable show at Proctor's Fifth Avenue Theater. Cooper and Ricardo would do well in a well filled house, but with an apathetic and scattered audience their chatter is but mildly amusing. Their singing is better. He sings *Mary of Mine*, she sings *Willie*, and they both sing *Come On, Papa*. Miss Lillian and Twins have an excellent acrobatic turn. The Lightner Girls and Alexander go through their regular routine with always a little impromptu stuff by the irrepressible Winnie. Harry Breen is a nut. Cahill and Romine are black-face comedians.

RANDALL.

ROYAL PROGRAM HAS SOMBRE TONE

However, Audience Did Not Miss Contrast

Although the comedy moments were very few and far between on the program at the Royal on Monday afternoon, the audience did not for a second lose interest in the proceedings. The soberness did not dampen, as it were. The crowd seemed satisfied to sit with a straight face and give marked approval of each turn as it went off. Practically the only real outloud laugh of the performance occurred during Fink's Mules, when the darkies tried to board the bucking mule.

There were a few smiles and most of them came during "Dollars and Sense," presented by the author, Alan Brooks.

George Whitney and Sadie Burt, offering their 1919 edition of "songsayings" in their inimitable style, also gave the seat holders an opportunity to look less stern. *Everybody Wants the Key to My Cellar* and *Chinese Blues* were among their songs liked the best. Gaston Palmer, a clever juggler, opened the show. Following him came Harry Laughlin and Clara West, doing their "Cafe Lonesome." The Rigoletto brothers, assisted by the Swanson Sisters, went well. Marion Harris, opening the intermission, had the house with her from the first song she sang to the last. Herbert Clifton occupied a spot on the program more prominent than he deserves. The Reynolds, a neat singing and dancing act, closed the bill.

TIDDEN.

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HIT No. 3
"WAIT AND SEE"
Some WALTZ Song

HIT No. 4
"TEARS OF LOVE"
Some Successor to "SMILES"

HIT No. 5
"OH HELEN"
Some COMEDY Song

HIT No. 6
"I'M GLAD I CAN MAKE YOU CRY"
Some WALTZ Song

HIT No. 7
"INDIANOLA"
Some NOVELTY Song

HIT No. 8
"PAHJAMAH"
Some ORIENTAL Song

HIT No. 9
"KENTUCKY DREAM"
Some HIGH CLASS WALTZ Song

HIT No. 10
"DIXIE IS DIXIE ONCE MORE"
Some DIXIE Song

IN THE SONG SHOP

Leo Feist to Aid Jacob K. Sandler — The Movies and Music—Gilbert's Thousandth Song—Stern Cashing In on Tears

BY E. M. WICKES

YOU'VE heard of Leo Feist, but have you ever heard of Jacob Kopel Sandler? Is *Eili Eili* familar to you? Mr. Sandler, who is sixty years old, wrote the song twenty-three years ago, and Mr. Feist is going to publish it in three keys. The profits accruing from the number will go to Mr. Sandler.

Many years ago Mr. Sandler was the musical director at the old Windsor Theater on the Bowery, where he received the large sum of ten dollars a week for his services. One day the manager of the theater decided to put on a thriller, a play showing a Jewish girl being crucified as a martyr. The girl was expected to sing a song while hanging to the cross, and Sandler was ordered to write one. Nice job for a music composer! Sandler said he could not write the song. The manager told him to get the Psalms of David and look for inspiration or look for another job.

Late that night Sandler found the inspiration and wrote *Eili Eili,* using an old melody he had written some time before. The song was the hit of the show and kept the play on for several months. Later Sandler drifted from the theater and the song became a thing of the past to him. Others, however, saw some commercial value in it and politely had it arranged and published, but no one ever thought of giving Sandler a nickel, and he could not sue as he had not copyrighted the number.

As time passed the song became very popular. The country was flooded with various arrangements and editions, but not one possessed the beauty and rhythm of Sandler's original composition. Each pirated edition was more or less an abortion. Like Rip Van Winkle, Sandler slept on, little dreaming of what his song had accomplished. One night his daughter came home to say that she had heard Sophie Braslau set the audience at the Metropolitan House wild with *Eili Eili.* This started Sandler thinking and he finally got in touch with several musical authorities. The matter finally reached the ears of Leo Feist, and when Mr. Feist heard Sandler's story and the injustice that had been done him, he decided to go after *Eili Eili,* and see that Mr. Sandler receives all that is due him in the way of money and fame. *Eili Eili* has become as much a folk song as *Home Sweet Home,* and Mr. Sandler is one of the few composers who has lived to see a composition of his own become a classic.

The Movies and Music

The moving picture screen is a wonderful medium to exploit popular songs, and recently, several publishers have become aware of this fact. James W. Casey had very little trouble selling several hundred thousand copies of *Hearts of the World* by hooking it up with D. W. Griffith's picture of the same title. Casey had about a dozen singers in various parts of the country, each singing the song just before the picture was thrown on the screen. The song was always on sale at the theater, and the manager relieved Casey of all the worry of handling the copies. After the picture had left the town orders invariably came from the five and ten cent stores. If the photoplay producers can be shown how they can make some money by using songs in connection with pictures, there is no reason why every one of the big publishers shouldn't have several songs in the movies all the time. There is a situation in every photoplay where a popular song could be interpolated just as one is put into a musical comedy. And a song used in this way would get more attention and leave a better impression than a complete reel of a song. With songs in the majority of pictures, exhibitors, especially in small towns, would see a new way to make money by handling sheet music. There are millions of persons in this country who are not regular buyers of late sheet music, who would buy, provided they could get same without a great deal of bother.

Gilbert Writes His Thousandth Song

L. Wolfe Gilbert has written his thousandth song in *Granny.* This is supposed to be a record for eight years of song writing. When he opens again on the Keith Time, June 30th at the Garden Pier, Atlantic City, he will feature *Granny, Pig Latin Love,* and *Mending a Heart.*

Stern Cashing In on Tears

The way that *I'm Glad I Can Make You Cry* sold led Jos. W. Stern & Co., to believe that there is a great deal of money to be made out of tears. So the firm brought out *Tears of Love,* which proved to be another big seller, and now they come out with their latest sobbing ballad, *You Didn't Want Me When You Had Me,* which has started off like a house afire. For some reason the public will always fall for the sob stuff. Newspaper editors are well aware of this fact, and practically every big sheet keeps a woman on the staff to grind out sob stuff.

Coming and Going

Darl McBoyle has written one hundred extra choruses for *Bring Back Those Wonderful Days.*

Muriel Pollock, composer of *There's A Song In Your Eyes,* has left Boosey & Co., and is now with the Rythmodik Music Roll Co.

Bud Green and Sammy Stept are the writers of *Oh, You Women,* which will be released with a million dollar photoplay to be produced by the Paramount Company.

Lee David, composer of *Wild Honey,* appears to have struck a new note in popular song melodies.

Leo Wood, now with Leo Feist, has been writing popular songs for twenty-one years.

Jack Edwards is in the west looking after the interests of The Broadway Music Corporation.

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SWINGING 'ROUND THE EASTERN CIRCUITS

CINCINNATI: KEITHS—Summer "vodvil" seems to be as popular as ever, despite hot weather. Crowds are larger than usual. Last week offered a good bill, headed by an act of stunning girls, called "The Melody Garden." Jennings and Mack scored a hit in a comedy novelty called "The Camouflaged Taxi." Gertrude Newman, known as "The Broadway Jazz Girl," seemed to understand her art surpassingly well. Robert O'Connor and his company do well in a skit entitled "Four Times a Year." Johnston and Crane had some graceful dances. Pat and Julia Levolo did a wire act that thrills. GOLDENBURG.

CLEVELAND: HIPPODROME—Summer vaudeville was inaugurated last week and the Jazz Octette, held over for a second week, took leading honors on the bill. Arthur Deagon was a close second. He interspersed his monologue with several songs, among them being *Alcoholic Blues*, and *Throwing the Bull*. Paul McCarthy and Elsie Fay got big hands in "Suicide Garden." Another popular comedy skit was offered by the Leighton Brothers, and was called, "The Party of the Second Part." Elsie Williams and company, Frances Renault's French Fashion Parade, Felix and Fisher, and Ernest Evans and company were others. LOEB.

LONDON, CAN.: GRAND OPERA HOUSE—Keith vaudeville is now being presented here, and the high class of acts deserves and receives splendid support. The Great Frisco, xylophone artist, Chester Pollard's scenic playlet, "On Manila Bay," Smith and Troy, singing songs of their own composition (return date), Burke Brothers and Kendall, and Verci and Verci made a splendid bill. WEBBE.

MONTREAL: PRINCESS—Cecil Lean and Cleo Mayfield in "Acting Songs" have an excellent headline act. Duval and Symonds score in their act, "Their First Quarrel." Eddie Carr and Co. have a good farce in "The Office Boy." The Gellis Family from Paris do a wonderful acrobatic act, and there are many other good things. LOEW'S—Brady and Mahoney in a comical skit, "The Cruise of the Doughnut," are the headliners at this house, and are very amusing. The Wilhoit Trio, La Hoen and Dupreece in "Somewhere in Texas," Ley and Weist and Swayne's Rats and Cats are other items. TREMAYNE.

PITTSBURGH: LYCEUM—The vaudeville program was headed by an excellent musical company playing a "Birthday Party." Fern and Howell presented a boxing bout, Charles Deland a sketch, and Estelle Sully sang *Come On, Papa, Won't Play With Girlie at All, Heartbreaking Baby Doll, What Do You Mean by Loving Somebody Else*. Sammie Smith sang *Sipping Cider Through a Straw* and *Wait and See*. DAVIS—Elizabeth Murray headed the bill and pleased. Jim Toney and Ann Norman, Margaret Edwards, Charles Gillen and Edmond Mulcahy, Alfred Farrell and Co., the Arnaut Brothers, Leon Stephens and Len B. Hollister and the Aerial De Groffs completed an unusually good bill. LATUS.

SCHENECTADY: PROCTOR'S—"Not Yet, Marie," an elaborately staged musical comedy, is the feature offering. This tabloid outclasses anything of the kind seen here so far this season. The Four Dancing Demons, and Les Copeland and Jack McCloud in "Melody, Song and Jest" complete the program. The bill for the last half includes Joe Laurie and Alleen Bronson in "Let 'Er Go"; Col. John A. Patten and Co. in "Old Soldier Fiddlers"; George A. Mack in songs and stories; Dan Bruce and Margot Duffet in "Through the Key Hole," and Challen and Keke, wire artists. SAHR.

WILLIMANTIC, CONN.: LOOMER—Tom Strong in blackface sang *Susie Behave, Gone for a Long Time* and *Rose of No Man's Land*. George Fredo played popular airs on a saxophone. Oakes and Hagard, dancers, helped make up an acceptable bill, well patronized. PALMER.

* * *

Good Bill at Harlem Opera House for Last Half

An unusually entertaining bill was offered to the patrons of the Harlem Opera House during the last four days of last week. The Seven Glasgow Maids, with Jessie Sterling, formed the headline attraction, and drew rounds of applause with their Scotch songs, dances and piping. Others who pleased were Stanley and Birnes, a team of light footed dancers; George Drury Hart and Company in a sketch called "I Beg Your Pardon"—a sketch, by the way, with a clever plot and many bright lines, well acted in every detail; Hooper and Burkhardt, in rather lifeless patter and songs; and Miller and Lyle. This team of blackface comics invite comparison with the best of their kind. There is an authenticity about them that suggests Moss and Frye. Their efforts were amply rewarded by vigorous laughter and applause. MARTIN.

* * *

Andrew Mack Heads Last Half at Proctor's 125th Street

Andrew Mack, the Irish songster and story-teller, was the chief attraction at Proctor's 125th Street Theater for the last half of last week, and drew capacity houses. With the exception of Burns and Frabito, however, who scored their usual comedy success, the supporting bill was far below the standard of this house. Walter Stanton and Company, who opened the show, offered a nondescript act which left the audience in a quandary as to what it was all about. May Elinore followed, and with old gags and dull songs failed naturally to elicit much enthusiasm. McCowan, Gordon and Company came next with a sketch called "The New Yorkers" which aroused more interest than either of the acts which preceded it, but did not achieve a triumph. Andrew Mack occupied the next to closing spot, and Burns and Frabito followed. MARTIN.

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Henry Oaks and Co.

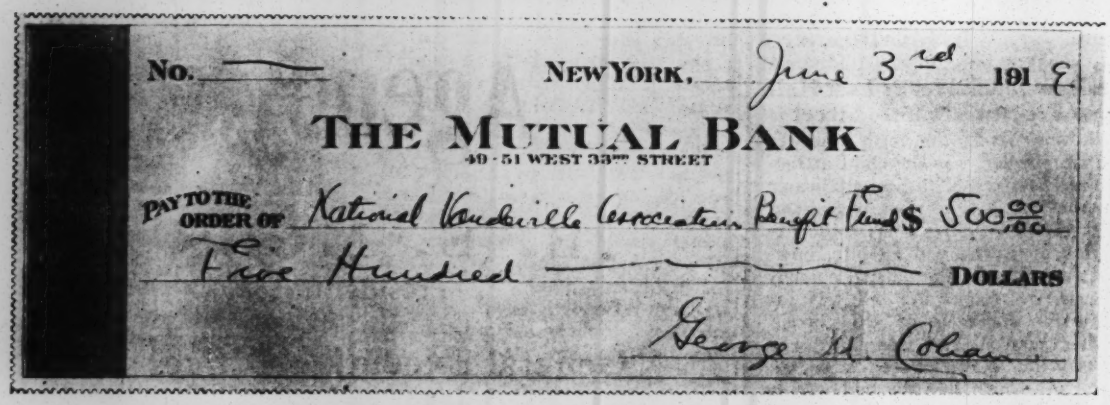
Henry Oaks and Company have a slow sketch in a very gaudy setting. The Oriental atmosphere is heightened by burning incense that is wafted out into the pit, and Henry Oaks' assistants render the scene more complete by weird costumes and make-up. Here, however, the illusion ends. Oaks, who takes the part of the old farmer, enters the fortune teller's where the blackmail badger game is played upon him. The action is stilted and the acting in the sketch is poor. Acting more nearly commensurate with the scenery would make this little playlet a winner. RANDALL.

Lillian and Twin Bros.

Miss Lillian (surname deleted in billing) accompanied by a full set of twin brothers (whether hers or not is also not given) present an acrobatic act that is done well enough and contains real novelties in the way of feats to secure them solid bookings. Their stunts are interesting, a great many are new to vaudeville patrons and they do not stall for time and breath by extended kerchief throwing. One of their feats, with which they open the act but which might appear to better advantage as a finish, is the most interesting. One of the men holds a platform on his shoulders and Lillian and the other brother perform balancing stunts that some teams do on solid ground. TIDDEN.

Rainbow Girls

This act is poorly christened, because there is no hint given of the excellent musicians that are a part of it. The routine of the act is good, there are no stage waits, and the entire time allotted to it is filled with the best of entertainment. Two young men provide music with violin and piano for two graceful and pretty girls in an Egyptian dance. The girls wear very handsome yellow and green costumes. The violinist then offers his own classical rendition of *Ja Da*, and does it well. Then the girls do another and more modern dance, this time in pink. Another solo violin number, and then the last, the girls in orange creations, is a toe dance. RANDALL.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PAY TO THE ORDER OF National Vaudeville Association Benefit Fund $ 500.00
Five Hundred DOLLARS
George M. Cohan

George M. Cohan's absence from the bill of the National Vaudeville Artists at the Hippodrome on Sunday night, June 1st, was due to business conditions that made it absolutely necessary for him to be in Chicago. He had arranged a new act for himself and was eager to present it, as announced as a part of the long bill made up of his former vaudeville associates. Finding that he could not leave Chicago in time to make the benefit, he sent the following telegram:

E. F. ALBEE, PALACE THEATRE, NEW YORK.

REGRET THAT I WILL NOT BE ABLE TO BE WITH YOU TONIGHT. BUSINESS OF THE UTMOST IMPORTANCE CALLED ME AWAY. PLEASE PUT ME DOWN FOR A GALLERY SEAT FOR FIVE HUNDRED DOLLARS AND THEN PLEASE SELL IT AGAIN. BEST WISHES TO ALL. GEO. M. COHAN.

WILTON SISTERS
AT B. F. KEITH'S RIVERSIDE THEATRE WEEK OF JUNE 23rd

Press Comment from Dramatic Mirror

WILTON SISTERS SPRING SURPRISE
Unprogrammed Girls on Palace Bill Score Big Hit

Unprogrammed and uncarded, quietly and unostentatiously, two girls—misses both in looks and years—slipped in on the Palace stage Monday afternoon in "No. 2" spot and in the vernacular of the slangy vaudevillian "cleaned up." The girls were the Wilton Sisters, who were tacked onto the bill Monday, after the regular programs had gone to press.

They appear to be mere kids, yet have more than ordinary ability to entertain, and while they are sure to make noticeable improvement when they rearrange their act, they are destined to stay on "big time" from this day on. Their Palace hit Monday afternoon was won on its merits and the girls set a hot pace for some of the old stagers on the bill.
MARK.

Direction
EDWARD S. KELLER

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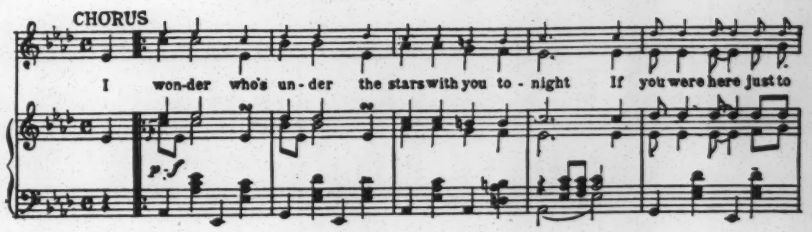
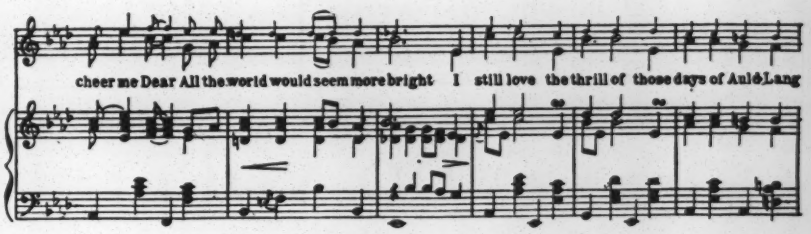


Lyric by
RAYMOND B. EGAN
Music by
RICHARD A. WHITING



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Our spring offering to artists is a wonderful new ballad by the authors of the country's sensational hit "Till We Meet Again" Raymond Egan and Richard Whiting. This ballad contains everything essential to a number that merits success and we predict for it the greatest popularity of anything in years.

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OMAHA ORCHESTRA LEADER HAS MANY UNIQUE IDEAS ABOUT PLAYING PICTURES

By GUY M. LEAVITT

ROBERT CUSCADEN, rated as one of the best violinists of the Middle West, leads his orchestra at the Muse Theater, Omaha, in the evening, and during the day he wanders around to the other motion picture houses, getting an idea here, another there, and satisfying his tremendous interest in moving pictures. He advances some decidedly new ideas along the lines of playing for moving pictures.

"First attention should be called, I think," says Mr. Cuscaden, "to synchronizing the musical settings and the change of scene. For instance, stopping one piece in three flats, and at once jumping into another in three sharps. The value of related keys is a wonderful thing to learn. Then, change the musical setting gradually. Do not make it necessary to break off in the middle of a phrase to fit a new scene. Have an understanding with the operator as to the rapidity of projection.

Directs with Lights

"I direct my orchestra with lights, operated by my foot. One light means to change to the next piece. Two flashes means to revert to the theme piece. The day of the orchestra leader who raps with his baton and breaks off the phrase in the middle, to leap into the next scene, is past.

"Every screen star has a psychology. That psychology can be expressed in one certain piece of music better than it can be expressed in any other piece. For instance, to my mind, I think *When You Are Truly Mine* expresses to perfection the psychology of Mae Marsh. I always resort to that piece somewhere in a Mae Marsh picture, and it fits, it makes no difference what picture she is playing.

Tricks Legitimate

"I do not think it is in the slightest degree beneath the musical director to resort to tricks in orchestral settings. I believe tricks show a rare appreciation of the possibilities in motion picture music. For instance I find the greatest impression can sometimes be made by suddenly stopping—while the picture goes on. In comedy, everybody knows the value of trick playing there.

"I like to think of the music interest in a picture, as an oration. The orator who does not know his business will start out in loud, bombastic fashion, and within ten minutes the interest of his audience is lagging. The orator who knows what he is about will start out calmly, quietly, and will keep steadily progressing until he reaches the climax, when he will drive home his points with all the vigor and eloquence at his command. Every picture has this tendency, to grow toward a climax. The music can accentuate this tendency; it can increase the tensity, and at the climax, it can emphasize those scenes in a way that is remarkable to the unitiated.

Music Subordinate to Picture

"But what I believe is one of the most important features of photoplay music is that the *music should always be subordinate to the screen picture interest.* People come to your house to see, not hear; to satisfy the sense of sight, not of hearing. Your music is merely to aid their seeing.

"Every screen action, every emotion portrayed on the screen, vibrates with a distinct and a certain rhythm. The clever director will recognize that rhythm; he will find it, and visualize it in music.

"All music should seem as if composed for that picture for which it is played. It should fit. It should exist, breathe its every breath with the picture as it is shown.

"In this connection—my principle is to avoid opera and well-known songs that have a meaning or a text foreign to the subject matter of the picture. For instance, do not let your hearers hear a bit of music from an opera they have seen, unless the action that accompanied that music in the opera was identical with the action on the screen.

"There is a difference between tension and action. For instance, I have found that in some scenes a regular beat, beat, beat of music will produce a tension or will accompany a strenuous action that would seem to lend itself more readily to quicker music.

Music Part of Atmosphere

"I try to make my music fit into the atmosphere of the picture, of the house, of the patrons, of the lights. I try to make my music a part of the atmosphere. I mark my success by the patrons going from the house with a feeling that they have had a thoroughly enjoyable time; that everything, the seat they sat in, the ushers, the picture, the music, had been in harmony. The music has a more powerful part in this than has any other agency.

"No musician has a place in a motion picture theatre orchestra who has not imagination. He must picture the music as belonging in that scene. He must hear music with every scene.

Cue Sheets a Joke

"I am sorry to have to say it, but the cue sheets sent us are jokes. I can name the writers of worth-while cue sheets on three fingers.

"I see each picture in advance, with a blank bit of paper before me. I jot down the musical version of each scene. Then I go up to my office and block it all out. I consider my work important."

Camden, N. J., May 29, 1919.

Dramatic Mirror,

Gentlemen—As I have received your Dramatic Mirror for 3 months, and wish to continue same, please change address as given below and bill also and will send you money order for same. Thanking you for Dramatic Mirror, as it is very valuable to me and helps me in my work. All organists should have it by all means.

I remain, yours respectfully,

T. S. JOHNSON, Organist,
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CLEVEL'D—STILLMAN

Musical Comedy Numbers Accompany "Let's Elope"

"Let's Elope," the Marguerite Clark picture, made a big hit at the Stillman Theater. The play is particularly well suited as a summer entertainment, being slight in plot, but full of charm, pretty scenery, and enough pep to hold the attention.

To accompany the picture, Musical Director Hyman Spitalny introduced the popular strains of "Leave it to Jane" and the waltz from "Maytime." The overture was taken from "Somebody's Sweetheart." The most interesting portion of the musical program was reserved for the Prizma Pictures, which received their Cleveland showing at the Stillman. The selections used in connection with these color pictures were *Salambo, Pierrot's Seranade, Indian Lament,* three selections from "Nell Gwynn," *Red Man* and *A Scene From An Imaginary Ballet.* LOEB.

IND'P'L'S—CIRCLE

Director's Composition Theme for Jack Pickford

The musical setting for Jack Pickford in "Bill Apperson's Boy" included *Romance* from "Woodland Sketches" by Fletcher, *Prayer* by Cesar Franck; and *Mountaineer's March* by G. Borch. *There's a Rose in Old Kentucky,* composed by Director Ernesto Natiello of the Circle Orchestra, was the theme of the picture. Others were *Amerinda* by Lee Smith; *Mountain Song* by Borch; *Furioso* by Norton; *Longing* by Bendix; *Flirty Flirts* by Levy; *Parting* by Bendix; *Cavatina* by Raff; *Sunrise on the Mountain* by Borch; *Peer Gynt's Home Coming* by Grieg; *Love's Lament* by Lake; *Unfinished Symphony* by Schubert; *Pastorale* by Langey; *Meditation* by Williams; *At Twilight* from "Indian Summer" by Lake; *La Colombe* by Gounod; *Elegie* by Lubormisky; and *Swing Song* by Ethel Barnes. KIRKWOOD.

SAN FRANCISCO—THE CALIFORNIA

Old Songs Feature "Trueheart Susie"

A special musical program for "Trueheart Susie" was arranged by Herman Heller, conductor of the California Theater Orchestra. He used: *Then You'll Remember Me, Forgotten, Call Me Thine Own, Dear Old Girl, Autumn Days, and Bleeding Hearts.*

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Crimson Gardenia" (Goldwyn)

This picture will require light and dramatic music in good selections. Use a melodious love theme, like Friml's *Woodland Echoes,* first part only; the middle section may be played for other action more or less agitated. A good mysterioso is also needed. There are some chases and searching parties during the action, and these are easy to play. Have some pompous music of the carnival nature to use for the mask scenes. The love theme will be used probably first at the title: "He will go first;" then again at the point where the real Emile arrives. There are several fights requiring agitatos and the finale will have to be played rapidly, with plenty of tympany and shots for effects, after which the love theme to close.

"The Haunted Bedroom" (Famous Players-Lasky)

Here is a picture made up of many agitatos and hurries, or at least that style music. If possible it is best to use regular compositions of an agitated movement, rather than the cut-and-dried music written for such scenes. Cheap hurries, agitatoes, etc., cheapen any picture, and it becomes a dull melodrama, with the hackneyed blue music. Porter's *Love Song,* in A-flat, will make a good love theme, although this will not be used more than three times during the action. Several mysteriosos, agitated movements, a few good dramatic pieces, and several pieces on the melody type, rather dreamy, will answer. Not forgetting, of course, the inevitable Virginia mood at title, "In old Virginia." This will usually bring out *Carry Me Back to Old Virginia.* Any Southern melody will do to play at this point. There are many effects for the tympanist. The picture can be made spooky enough to suit the most fastidious by the proper effects in the orchestra.

"Oh, You Women" (Famous Players-Lasky)

No recurring love theme will be needed in this picture, although any sentimental melody can be used at the end for the love mood. Most of the music required will be of a very light nature, as the picture is more or less a burlesque on the rights of women. *Oh Woman, Woman,* a modern jazz effect is a good number, with the title chiming in with the name of the picture. Good numbers to play are Victor Herbert's *Babillage, Yesterthoughts* and *Punchinello;* also Poldini's *Valse Poupee.* Riesenfeld's *Jeannette* will answer for some of the happy scenes.

(*Cues continued on page* 992)

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

The Rivoli

Wm. S. Hart returns to the Rivoli this week in "Square Deal Sanderson," a typical Hart Western melodrama with a lot of action and plenty of thrills but he finally cleans off the board and marries the girl. The girl is played by Ann Little and one doesn't particularly blame him. Seymour's *Love Song* is used as a love theme. Other numbers are *Intermezzo Pittoresque*, by Kocian. *Impish Elves* by Borch, *Remembrance*, by Deppen. A great part of the score consists of hurries in which the orchestra endeavors to keep pace with Hart.

As an overture the orchestra plays Liszt's *Sixth Hungarian Rhapsodie* under the direction of Erno Rapee and Joseph Littau. There is a beautiful scenic which is admirably fitted with the *Ballet Music* from "Faust." Various light numbers and marches accompany the news weekly. For "Graduation Day at Annapolis" Sousa's march, *We Are Coming* is used. There is an amusing race in which the participants are babies which draws a laugh from the house. This the orchestra accompanies with *La Source Ballet*. Hunting wolves in Alaska is well fitted with Chaikoviski's *La Chasse* from "The Seasons," and the High School Cadets brings the film to a finish with the West Point graduation scenes.

"His Smashing Career" is the name of the Fox Comedy and it certainly was to judge from the amount of perfectly good Fords that were smashed. *Ghost Dance, You'll Do It All Over Again, Oh, You Beautiful Doll, Oh, You Sweetie, Smiles and Chuckles* and *That Creepy Weepy Feeling* are used to help smash things along quite successfully.

Professor Firmin Swinnen closes the show with *Caprice*, by Genard as an organ solo.

The Strand

Herbert's tuneful *Firefly Selections* open the Strand show this week as an overture by the orchestra, conducted by Carl Edouarde. The news review follows, made up of unusually interesting subjects and accompanied with spirited marches and other tuneful and bright music. The Outing-Chester Scenic, called "Here Comes the Groom," is an African subject and the orchestra plays Ring's *Three African Dances* to good effect.

The comedy element predominates this week. "You're Fired" is as bright a feature as Wallace Reid has appeared in for a long time. The orchestra opens it with selections from *You're in Love*, by Friml. Plenty of fox trots and one-steps are sprinkled through the score. In one restaurant scene Italian airs are used to fit the atmosphere. Serious numbers are *Symphonette* by Bergee and *Meditation* by Williams.

Charlie Chaplin's newest million-dollar comedy, "Sunnyside," is the real feature, judging from the hilarious manner in which the audience receives it. Comment on the musical setting is beside the point. It was excellently done. The final number is *Marche Romaine* by Gounod, played by Ralph H. Brigham and Herbert Sisson.

The Rialto

The program at the Rialto is opened this week with the *Midsummer Night's Dream Overture* by Mendelssohn, played by the Rialto Orchestra, which under the leadership of Hugo Riesenfeld and Nat W. Finston, brings out the delicate, shimmering beauty of the score with marked success. Then follows the weekly news review the musical program for which includes several popular numbers and marches, such as the *New Flirtation March, Hero Land* and *Victorious Democracy*. A Silk Hat Harry cartoon lends merriment to the weekly and is put over with characteristic effects.

The Rialto Male Quartet, John Young and Horatio Wrench, singing tenor, George Reardon, baritone, and Donald Chalmers, basso, sing *Annie Laurie* and *Sleep, Kentucky Babe*, in their usual finished style, both numbers being well received.

The feature is Rex Beach's "The Crimson Gardenia," well rendered musically. Among the numbers used are *Mam'selle Natouche*, a selection from *Barbe Bleue, Clematis*, an intermezzo, *Tournament, The Festivities*, and *Amoreuse*.

The orchestra's light selection is *Mlle. Modiste* by Victor Herbert. On the Arbuckle comedy are light numbers, including *Chin, Chin, Chinaman, Ghost of the Saxophone, Wild and Wooly*, and *Frou-frou*. The *Battle Hymn of the Republic* is also played to good advantage by interpreting it in various ways to suit the action.

Arthur Depew closes the program with *Grand Chorus* as an organ solo.

B. S. Moss' Broadway

The New American Symphony Orchestra at the Broadway gave an excellent performance of Offenbach's overture *Orpheus*, under the direction of Mr. Del Pozo, conductor, to open the show. In the Broadway Topical Revue which contained much that was interesting from a news standpoint, the orchestra played among other numbers *Our Director March, Glorianna Waltz* and *Spirit of France March*.

A Smiling Bill Parsons Comedy was well played. The numbers included selections from *Her Regiment* by Herbert, *Wild Honey, Thank You* and *Singapore*. Ethel Clayton appears in "Men, Women and Money." There is an excellent orchestra score for this which includes *Romeo and Juliet, Trousseau Ball, Simplicity, Hindoo Lady* and *Jack O'Lantern*. An organ solo *Mlle. Modiste* closes a very well balanced performance.

Two Reel Western at Strand

The Strand Theater, New York, is soon to show to moving picture fans what is thought to be the first Western picture of two reels, ever to be shown at the larger Broadway houses. Manager Plunkett when he signed for the picture, one of the Cyclone Smith series, produced by Universal, said that he was certain that his patrons would enjoy the change in the usual program and that he booked the picture because of its merit and the fact that it would vary the program.

"Sahara" (Hodkinson)

The cue-sheet for this picture has been prepared by Hugo Riesenfeld, of the Rialto-Rivoli theaters, New York, and contains some excellent Oriental music. The opening is more or less an effect, done with cymbals, after a few measures of "Barbe Bleue" at screening of titles, etc. This setting is interesting in that it was the music played at the trade showing of the picture some months ago at the Rialto. It was considered one of the best settings heard at that theater for some time. The main love theme is by Schertzinger, and first occurs at title, "Their baby son."

There are a number of fine Oriental pieces used in the setting, including Leroux's *Nile, Danse Arab* from Tschaikowsky's "Nutcracker Suite," Thome's *Simple Confession*, and the second part of Coleridge-Taylor's first scene from the "Imaginary Ballet," which has an Oriental flavor. Other numbers listed are Friml's *Cherry Blossoms*, Borch's *Mountain Music*, Grieg's *Dream*, Benoit's *First Love*, the first part of Herbert's Love Theme from "Birth of a Nation." The charm about this musical setting is in the way in which it is played. The Oriental color can be had by very soft playing.

There will be few places where the strictly Oriental moods will rise above the usual mezzo-forte. Orchestras will find the picture a delight to play, the movement is just right for music. Some of the scoring is difficult, but in such cases it will be legitimate to substitute easier compositions. If a song is used on the program, have a baritone sing *A Son of the Desert Am I*. Or if a woman singer appears, use the celebrated *Kashmiri Song* from the "Indian Love Lyrics," by Amy Woodforde-Finden. These vocal numbers will greatly enhance the presentation of the picture.

"The Lion's Den" (Metro)

A slow waltz will answer for the love theme; a good one is *April Moods*. The picture can be opened with the theme, if desired. Then comes a church scene to be played by the organ alone, if there is an orchestra also. Another church scene comes later, to be treated in the same manner. Four or five tuneful intermezzos, an agitato and a hurry, one or two one-steps, and several rather sombre pieces will fit the picture, all scenes being easy to set. There are fire effects and crashing glass at the end, just before going into the love theme for the finish.

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WASHINGTON—METROPOLITAN

Varied Program for "The Third Degree"

During the last week the Metropolitan Orchestra, Jesse Heitmuller conducting, played as the overture Selections from "Pinafore" (Sullivan).

The feature is a very dramatic subject for the most part, entitled "The Third Degree" with Alice Joyce in the main role. For the opening of the picture the orchestra plays Selections from "The Velvet Lady" (Herbert), followed by the *Largo* from the "New World Symphony" (Dvorak). During the courtship scenes of Howard Jeffries and Annie Sands, *Beautiful Lady in Red* is played and this is followed by *Scenes Poetiques* (Godard).

Howard goes to see his old chum and *Eleanor* (Deppen) is played while for the dramatic action following leading up to the murder of Underwood and the arrest of Howard, who was drunk in Underwood's apartment, charged with the murder, the orchestra continues with the second movement of the *Unfinished Symphony* (Schubert). Howard's wife believes in his innocence and for these scenes *Faithfulness* (Brahms) is played. While she is having a very difficult time to persuade Richard Brewster, the eminent lawyer, to take the case the orchestra plays *Vain Suit* (Brahms). For the later action the *Melody, Serenade* and *Moment Musicale* of Moszkowski and some light Grieg numbers are played, ending up with *I Love You* (H. M. Hollins) just as the picture closes with the title "Howard I love you."

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"Midnight Patrol" Has Varied Musical Setting

"The Midnight Patrol" drew well filled houses at the Pickwick. A very fitting musical program was given during the picture with *Response to Valse Parisienne* by Lee S. Roberts as the theme. Other numbers used were *Symphony in B Minor* by Schubert, *Agitato No. 11*, Liszt, *Chinese March*, Hosmer, *Dance Oriental*, by Kortlander, *Pipe Dream Blues*, by Williams, Kendall & Robinson, *Ardra Waltzes* by Frank M. Whitmark, *Rigoletto* by Verdi, *Rhapsodie Hongroise* by Liszt, *Symphony in D Minor, Witches Dance* by McDowell, *Agitato No. 9* from Grieg, *Sonata (Moonlight)* Beethoven, *Spirit of Liberty* by Tallmadge.

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SCREEN PLAYS AND PLAYERS

MAMMOTH PICTURE PALACE TO ADORN TIMES SQUARE

Syndicate Headed by R. E. Simon Buys Astor Plot on Broadway—Big House for Films Planned

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The Simon interests are reported as having made provision by the purchase for the building of the gigantic new house, with certain properties yet to be finally obtained.

No price is announced but it is known to have been on the market for $5,000,000. The Putnam Building was assessed by the city for taxation purposes in 1918 at about $2,500,000.

This is regarded as one of the largest single holdings on Manhattan Island and whoever takes over the theater part from the Simon interests obtains a site in the busiest section of the uptown district.

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Immediately after the sale had been made and the report hit the Big Street the gossipers got busy.

Within the last 48 hours it has been whispered that Adolf Zukor heads a move to obtain possession of the proposed theater while the legitimate interests are anxious to get hold of it for legitimate or musical shows.

The new house as planned would be a stone's throw from the old Victoria (now the Rialto) site and across the way from some of Broadway's theaters, with the New York, Criterion and Cohan near at hand.

When the old buildings are torn down all of the vaudeville agents and bookers in the Putnam Building will have to seek new quarters unless they are taken care of in the new building.

Among the present tenants of the Putnam are the Marcus Loew vaudeville and picture departments, where all the booking heads are located; M. R. Sheedy's suite is there as well as the Frank A. Keeney offices.

MINTER CONTRACT NOT YET CLOSED

Hitch May Find Star Under Other Management Than That of Zukor

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Among those seeking the picture rights to the big fistic bout in Toledo, July 4, between Jess Willard and Jack Dempsey, is Captain Jack Gleason of the Friars.

• • •

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Herbert Lubin and Arthur M. Sawyer are out with a denial that they are in any way connected with the new Helen Holmes serial that S. S. Krellberg has under his direction. The S-L Pictures Co. says it will make an important announcement soon outlining its activities for the future.

ARTHUR S. KANE
President of the Realart Pictures Corp.

Rumors in Philadelphia

Rumors are thick in Philadelphia since the announcement of the formation of the $15,000,000 Stanley Company of America as to the next step of the concern. Jules E. Mastbaum (president) has been in New York this past week and it is understood that important conferences with some of New York's biggest film men were held, with reported proffers of hundreds of thousands of dollars for stock in the new company being made, provided the enterprises of the Stanley Co., so successfully operated in Philadelphia, be extended to other cities.

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Strike Hurts Film Business

Owing to a general strike which includes express employes, motion picture theater managers in Western Canada have had great difficulty in keeping to their schedules during the past two weeks. They have had fair success in getting their films, but have had to do without display advertising almost entirely.

IS ZUKOR AFTER THE NEW CAPITOL?

Reported Paramount-Artcraft Interests Making Overtures for Huge Broadway Theater

Not a week goes by that a report doesn't go the rounds that the new Capitol Theater building at 51st and Broadway isn't under consideration for a new picture alliance.

Now comes one that the Adolf Zukor interests, having landed the Rialto and Rivoli or at least having the deal practically closed pending a few inside moves yet to be made, are hot after the Capitol and that it wouldn't be at all surprising if they should connive to tack the gigantic house on their operating list when completed.

Meanwhile another report is going the lengths that the Capitol may play vaudeville notwithstanding that the territory is supposed to be under booking jurisdiction of the Oscar Hammerstein interests.

The men building the Capitol are going ahead with its construction with the big men of the theatrical and picture game speculating as to just what will be the policy and who the bookers will be of the new Capitol.

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Keeney Uncertain

Frank A. Keeney is on the fence as far as prospective film making is concerned. However he has plans on tap and one is that he may have Margot Williams starring under his management next season. Keeney has had all the Catherine Calvert window advertisements (in paint) erased from his office windows.

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Big Theater for Oklahoma City

A quarter million dollar moving picture theater with a $100,000 equipment will be built in Oklahoma City, Okla., to be completed by Oct. 1, 1920.

NEILAN TO HAVE UNIQUE PLANT

Co-operative Studio to be Erected in Hollywood—New York Capital Behind Project

MARSHALL NEILAN, who is to make a series of special productions for the First National Exhibitors' Circuit, has designed and will have under his control what is said to be the first practical motion picture studio ever built. This new plant, which will cover fifty acres of ground in the La Brea District of Hollywood, is built with the basic idea of efficiency used in the construction of all the larger manufacturing plants, at the same time retaining a quiet atmosphere.

The cost of constructing the plant will be $750,000 and New York capital is behind the project. It will consist of a central unit and eight subsidiary units, each with a stage 100 by 200 feet, and containing facilities for the housing of a complete organization, with executive offices, dressing rooms, etc., entirely separate from the rest of the studio. The idea is to enable eight organizations to work on a co-operative basis, sharing expenses of heat, light, properties and furnishings in a manner which will reduce the cost of production to a minimum. There will be no glass or open air stages.

A power plant on the property will enable the studios to obtain all their own heat, light and water without the aid of any outside organizations.

The new organization will also have its own general store or commissary which will buy direct from the manufacturer and sell to the studios at wholesale prices, thus eliminating the well-known middleman.

Jess Willard Feature Film Opens at Park Wednesday Night.
Feist Music Co. Has New Song Dedicated to Norma Talmadge.
Arthur S. Kane After Trio of Feminine Film Stars.
Reported Arthur Pryor Directs New Capitol Theater Orchestra.
Elsie Janis Reported Having Signed Contract with Selznick.

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

The Rivoli

Wm. S. Hart returns to the Rivoli this week in "Square Deal Sanderson," a typical Hart Western melodrama with a lot of action and plenty of thrills but he finally cleans off the board and marries the girl. The girl is played by Ann Little and one doesn't particularly blame him. Seymour's *Love Song* is used as a love theme. Other numbers are *Intermezzo Pittoresque*, by Kocian. *Impish Elves* by Borch, *Remembrance*, by Deppen. A great part of the score consists of hurries in which the orchestra endeavors to keep pace with Hart.

As an overture the orchestra plays Liszt's *Sixth Hungarian Rhapsodie* under the direction of Erno Rapee and Joseph Littau. There is a beautiful scenic which is admirably fitted with the *Ballet Music* from "Faust." Various light numbers and marches accompany the news weekly. For "Graduation Day at Annapolis" Sousa's march, *We Are Coming* is used. There is an amusing race in which the participants are babies which draws a laugh from the house. This the orchestra accompanies with *La Source Ballet*. Hunting wolves in Alaska is well fitted with Chaikoviski's *La Chasse* from "The Seasons," and the High School Cadets brings the film to a finish with the West Point graduation scenes.

"His Smashing Career" is the name of the Fox Comedy and it certainly was to judge from the amount of perfectly good Fords that were smashed. *Ghost Dance, You'll Do It All Over Again, Oh, You Beautiful Doll, Oh, You Sweetie, Smiles and Chuckles* and *That Creepy Weepy Feeling* are used to help smash things along quite successfully.

Professor Firmin Swinnen closes the show with *Caprice*, by Genard as an organ solo.

The Strand

Herbert's tuneful *Firefly Selections* open the Strand show this week as an overture by the orchestra, conducted by Carl Edouarde. The news review follows, made up of unusually interesting subjects and accompanied with spirited marches and other tuneful and bright music. The Outing-Chester Scenic, called "Here Comes the Groom," is an African subject and the orchestra plays Ring's *Three African Dances* to good effect.

The comedy element predominates this week. "You're Fired" is as bright a feature as Wallace Reid has appeared in for a long time. The orchestra opens it with selections from *You're in Love*, by Friml. Plenty of fox trots and one-steps are sprinkled through the score. In one restaurant scene Italian airs are used to fit the atmosphere. Serious numbers are *Symphonette* by Bergee and *Meditation* by Williams.

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* * *

Deny Serial Connection

Herbert Lubin and Arthur M. Sawyer are out with a denial that they are in any way connected with the new Helen Holmes serial that S. S. Krellberg has under his direction. The S-L Pictures Co. says it will make an important announcement soon outlining its activities for the future.

ARTHUR S. KANE
President of the Realart Pictures Corp.

Rumors in Philadelphia

Rumors are thick in Philadelphia since the announcement of the formation of the $15,000,000 Stanley Company of America as to the next step of the concern. Jules E. Mastbaum (president) has been in New York this past week and it is understood that important conferences with some of New York's biggest film men were held, with reported proffers of hundreds of thousands of dollars for stock in the new company being made, provided the enterprises of the Stanley Co., so successfully operated in Philadelphia, be extended to other cities.

* * *

Strike Hurts Film Business

Owing to a general strike which includes express employes, motion picture theater managers in Western Canada have had great difficulty in keeping to their schedules during the past two weeks. They have had fair success in getting their films, but have had to do without display advertising almost entirely.

IS ZUKOR AFTER THE NEW CAPITOL?

Reported Paramount-Artcraft Interests Making Overtures for Huge Broadway Theater

Not a week goes by that a report doesn't go the rounds that the new Capitol Theater building at 51st and Broadway isn't under consideration for a new picture alliance.

Now comes one that the Adolf Zukor interests, having landed the Rialto and Rivoli or at least having the deal practically closed pending a few inside moves yet to be made, are hot after the Capitol and that it wouldn't be at all surprising if they should connive to tack the gigantic house on their operating list when completed.

Meanwhile another report is going the lengths that the Capitol may play vaudeville notwithstanding that the territory is supposed to be under booking jurisdiction of the Oscar Hammerstein interests.

The men building the Capitol are going ahead with its construction with the big men of the theatrical and picture game speculating as to just what will be the policy and who the bookers will be of the new Capitol.

* * *

Keeney Uncertain

Frank A. Keeney is on the fence as far as prospective film making is concerned. However he has plans on tap and one is that he may have Margot Williams starring under his management next season. Keeney has had all the Catherine Calvert window advertisements (in paint) erased from his office windows.

* * *

Big Theater for Oklahoma City

A quarter million dollar moving picture theater with a $100,000 equipment will be built in Oklahoma City, Okla., to be completed by Oct. 1, 1920.

NEILAN TO HAVE UNIQUE PLANT

Co-operative Studio to be Erected in Hollywood—New York Capital Behind Project

MARSHALL NEILAN, who is to make a series of special productions for the First National Exhibitors' Circuit, has designed and will have under his control what is said to be the first practical motion picture studio ever built. This new plant, which will cover fifty acres of ground in the La Brea District of Hollywood, is built with the basic idea of efficiency used in the construction of all the larger manufacturing plants, at the same time retaining a quiet atmosphere.

The cost of constructing the plant will be $750,000 and New York capital is behind the project. It will consist of a central unit and eight subsidiary units, each with a stage 100 by 200 feet, and containing facilities for the housing of a complete organization, with executive offices, dressing rooms, etc., entirely separate from the rest of the studio. The idea is to enable eight organizations to work on a co-operative basis, sharing expenses of heat, light, properties and furnishings in a manner which will reduce the cost of production to a minimum. There will be no glass or open air stages.

A power plant on the property will enable the studios to obtain all their own heat, light and water without the aid of any outside organizations.

The new organization will also have its own general store or commissary which will buy direct from the manufacturer and sell to the studios at wholesale prices, thus eliminating the well-known middleman.

Jess Willard Feature Film Opens at Park Wednesday Night.
Feist Music Co. Has New Song Dedicated to Norma Talmadge.
Arthur S. Kane After Trio of Feminine Film Stars.
Reported Arthur Pryor Directs New Capitol Theater Orchestra.
Elsie Janis Reported Having Signed Contract with Selznick.

HIGH LIGHTS

The young man demands admittance from the elder one who presents himself as a most acceptable target, in "Love's Prisoner" (Triangle)

Through the aperture of the cave we catch a glimpse of Ruth Roland in the seventh episode of "The Tiger's Trail" (Pathe)

The glow of the firelight discloses a touching scene in "Break the News to Mother" (Select)

Howard signs the confession of the crime of which he is innocent in "The Third Degree" (Vitagraph) featuring Alice Joyce

It is more than just moonlight and madness which brings about this sentiment. The characters played by Norma Talmadge and Pedro De Cordoba really love each other in "The New Moon" (Select)

The final feet of "Thin Ice" (Vitagraph), featuring Corinne Griffith, are taken in silhouette and there is no difficulty in seeing what happens

A good story well told, seems to be the verdict, in the after dinner scene from "The City of Comrades" (Goldwyn). Tom Moore, the star, is the guest facing you

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

The Page Receives a Tearful Lashing for Its Idealism — Plaint of a "Practical" Studio Worker—Fillums Are Like Pickles, He Says—And the Magnate Should Be Respected Even as the Pickle Makers Are —*Their* Ideas Should Be Studio Law!

This week we will forget the "Big Four's" new offices, Arthur Kane's new feature program, Arthur James' new job and the Selznick-Young settlement. For Lochinvar has come out of the west to tell us that we've got the studio situation on its story side all wrong.

Letter From Movieite

Pessimists or Optimists: What do you call a Movieite who writes this way?

"Dear 'Old Exhibitor':

"As a general thing your 'humble servant' is so busy keeping track of 'the things that are' that he has little time to pursue the 'as they ought to be' idea. Old Kid Dollar is elusive and 'tempus fugits,' but when I (we'll get down to the first person singular now) happen on something like Brother Joe Poland wrote to (or for) you as published in May 27th issue of THE MIRROR, I am impelled to dust up Mrs. Underwood and burst into speech.

"'*ITEM—Scenario Head, former actor, ruled by directors who pass on stories——*'

"Gosh ding it, why lose sleep over a condition that has held from the beginning and—(let me whisper it)—will CONTINUE to hold as long as film is run through a camera. 'They ain't no gettin' away from the fact' that the director is the little fellow that is responsible for what he does (or in some cases DOESN'T) get on the screen. If he likes a story he will buy it just as quickly (and most often a darned sight quicker) as the duly authorized and qualified Editor, and if he DOESN'T like it that's the end of the story for him."

Answer in Sections

I will answer my critic in sections. Section Number One: will here and now deny that I am losing sleep over a "condition that has held from the beginning and will CONTINUE to hold," because you can't worry about a condition that *doesn't exist!* The condition I complained of has changed, and continues changing. True, the director is the big man as far as story acceptance goes, but he is more and more coming to bow to the judgment of his editor. Once upon a time a director would not listen to an editor at all. In whatever studio that was the case, the pictures began to "flop." This especially came to be true during the period when the market "opened up"—that is, when films ceased to sell like mere canned goods and had to stand up in the market on their individual merits.

Pictures Once Made for Release

Once upon a time pictures were simply made for "release." The "release" day seemed to worry the director more than the necessity of a *strong picture*. Most directors used to boast that they worked without script, that they were competent to make up the story as they went along. What did they need with a professional writer or editor, anyway! Plots could be easily appropriated from the magazines, or they could be "re-hashes" of other pictures viewed by the director on a handy theater screen. Some studios used to boast that they did not spend ten dollars for original stories in a year! This whole condition collapsed when the "easy money," tight-shut market stopped. Directors had to get good stories in order to endure. They had to find clever editors to adapt them. Studios with the best directorial staffs generally had the best writing staffs, and oddly the studios that combined good stories with good direction came to the top, while those who persisted in underestimating *the story* came to grief.

Directors Who Survived

The directors who survived were the directors who paid attention to the story. Naturally, if a man like that "likes a story," he will buy it as quickly as the qualified editor. It is also true that if such director does not like it "that is the end of the story for him."

Why not?—he has to make the picture!

But you can depend upon it that the recommendation of his editor will bear lots of weight. If he *is* a "qualified" editor he is more likely than not to recommend the kind of material the director *will want to use*. Or if he is *not qualified* and the director favors his material, it is an even bet that that *director* won't last terribly long at that particular studio. Reverting to our critic:

Stories and Directors

"A story he can't feel, and see, and like, he can't produce and do justice to, and the editor who forces him to do so is only digging a pit for himself. I know from experience. We of the Writers' Guild can talk about 'story element,' 'logic,' 'suspense,' etc., etc., ad lib. We visualize our situations, our characters, our locations and they are 'ideal.' They are 'perfect.' The expressions upon the faces of our 'dream children' are the quintessence of subtlety and so we minutely describe it in our continuity. The director sees it, too. Never fear he isn't a dunce, BUT out on the set when he TRIES to make his actor see it, ah, there. Now we have it. The actor can't. I do not mean to infer that ALL actors are incapable of registering. I merely use that ONE example of 'the limitations of production.' When a director knows the limitations of his people (and they all do) he knows better than to attempt something that can't be done. He rejects the story and he is the one that SHOULD."

Question of Capability

"The actor can't." But why? WHY should the actor be "incapable of registering?" Is not the director engaged *to make him capable?* What is a director for, anyway? I will agree that there are lots of actors that cannot act. Perhaps this is "the reason" for directors! No director worthy of the name would say: "This actor cannot act" and let it go at that. A near-director might, but a real one would *make* that man "register." Anyone *called* "director" could walk out of the set and say, "No use trying this actor Jones—he can't do it." The art of direction is *directing the actor to act!*

"As far as the Editor having been an ACTOR is concerned I would say that it was an ideal combination. Of course, there are a number of 'provisos' could be attached as regards his fitness for the place, but my experience has been that the 'big Boss' that hired him must have been satisfied *and* if the 'big bosses' are damphools they manage to make it pay purty durned well. (Steam yachts, limousines, country places, et cetery, et cetery.)"

"Big Bosses" Are Damphools

The "big bosses" *are the damphools.* I know dozens of 'em who have lost their "steam yachts, limousines, country places, et cetery, et cetery." *So does my critic!* Producing business to-day is the survival of the fittest, and the fit don't treat stories as unessentials or qualified writers as if they "didn't belong."

I realize that there are still a few bosses owning steam yachts and so on, who continue to be blind to this new order of things. But write their names in your note book and turn to the page in a year or two. Nothing disappears quicker than those movie magnates' steam yachts and country places! They often go as suddenly as they came! The magnate who *continues* is the fellow who knows the game and who is as careful to get good stories and editors as capable directors. He is the fellow who listens to his scenario editor and who admits that his editor's ability to pick good stories has had as much to do with the success of the studio as the ability of the producing staff to put them on properly.

ITEM—Writers fired for using "Palatial"—illiterate studio manager—High Brows.

"Brother Joe thinks it is a 'scream,' but I DON'T. It's merely business. It is more than likely that the product of that particular studio is specifically made for a certain clientele of exchanges or exhibitors whose patrons can only grasp words of one syllable. To explain myself more fully, let me use a homely comparison. If a manufacturer has been supplying a grocer with a certain brand of sweet pickles and the grocer's patrons are satisfied with them the manufacturer would hardly be using good sense to arbitrarily start to manufacture sour pickles. Film factory. Pickle factory. Alle samee. MAKE WHAT CAN BE SOLD and as for the 'high brows'—do they go to the grocer to buy SOUR pickles? and do they come in sufficient numbers to warrant the grocer throwing out his line of sweet pickles to take on the sour? (Ah, Ha, Horatio, there are more things in heaven and earth than were dreamed of in your philosophy.)"

Public Wants the Best

Pickles come in two lines, as my bright correspondent says. But films come in as many different "lines" as there are *lines of thought*. You CONCEIVE a motion picture; you RAISE a pickle. This method of comparison is the weakest note in my critic's entire song. A line of thought must be *high*—pickles need be just sweet or sour, as my friend observes. Of course, make what can be sold, but make it *good*. The public wants the best. The only way for a producing firm to deliver "the best" is to hire the best *editors* to find the best *stories* for the best *directors!*

"Studios I Have Met"

"Some day, when I have a couple of months to spare, I'm gooing to write a book called 'Studios I Have Met,' then I'm going to burn the Mss. and go on writing stories for the Photo Drawma. Which same brings me, a rather precarious 'bringing' too, for your 'Scenario *Experts*' is rather discriminating, to the point of commenting upon J. F. P's' 'screen novel.' The thing that gives me the temerity to go on is your qualifying phrase 'of all sorts.' 'Screen Novel' sounds nice. It has an 'up-stage' ring to it that we scenario hounds should seize upon with avidity. But, 'a rose by any other name would smell as sweet' and no matter what we choose to call 'IT,' a story is a story whether told, printed, or photographed. Brother Katterjohn sprung his 'direct action continuity' and Brother Tom Garaghty invented his 'continuity necktie' and they both 'got their names in the papers' and now 'old Ex' between you and I and the aperture plate I have a sneakin' hunch J. Franklin is aimin' to use his 'Screen Novel' to the same end. Having said which I will close with sincere admiration for your snappy page in the 'MIRROR.'"

Dying for Publicity

Right you are. Lots of these "scenario experts" are just dying for publicity. They are doing good work, but they are not necessarily "pulling anything new!" The fancy titles never fool me, and between you and myself and the Broadway lamp-post, I think these fellows are trying to get their names into print. But that is a natural feeling—I was just about to say "failing!"

To show you that I want to encourage all those nice writing boys out in Hollywood, let me say in large type that the name of the chap who has excited me so much this week—but who does not budge in my belief about the story situation is none other than (Print it large, Editor) TOM GIBSON. Come again, Tom. We like your *style* anyway!

FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average*, the Same Terms Being Used in All Wires to Us

In Search of Arcady

Exhibitors' Mutual, Billie Rhodes, by Nina Wilcox Putnam

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Entertaining."

WIRE REPORTS—CANADA

Box Office Value.....Good
Exhibitor Comments: "Went very well here."

WHAT IT IS

If there is one thing that peeves this beautiful young damsel it is noblemen who seek to wed her. In self defense she goes hoboing over the country where she can be safe from her pursuers. But, alas! Even here she is not free from her curse—though she knows it not. A man appears on the scene, she marries him, and horrors! he is a nobleman in disguise! But somehow she doesn't mind.

. . .

When Doctors Disagree

Goldwyn, Mabel Normand, Directed by Victor L. Schertzinger, Scenario by Anna Brand

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good comedy."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Affords many a laugh."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Expert carpet layer disguised as a medico, almost has to perform an operation on a fair coquette who has swallowed a quid of tobacco.

. . .

Men, Women and Money

Paramount, Ethel Clayton, Directed by George Melford, Scenario by Beulah Marie Dix

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Old stuff well treated."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Little country mouse having once tasted city life in luxury, gets into the thick of it and nearly swamps herself with debt. The worst moment is when a spiteful suitor whom she has rejected almost forces her to act as a lingerie model. She is spared the horror, however, and everybody breathes easy again.

Modern Husbands

Exhibitors' Mutual, Henry B. Walthall, Directed by Francis J. Grandon, Scenario by Lee Royal

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Some fine work done in this picture."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Interesting."

WHAT IT IS

An all-absorbed Wall Street broker allows a crook who is particularly alluring to wives, to break up his home. Friend crook tries the same thing an another man's home, but the broker saves the day, and is reunited to his wife.

. . .

Square Deal Sanderson

Artcraft, Wiliam S. Hart, Scenario and Direction by Lambert Hillyer

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Typical Hart stuff." "Hart a big drawing card."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Excellent
Technical Handling.....Excellent
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

While chasing a horsethief in Arizona, a good-hearted gun expert finds information which leads him to the protection of a fair damsel in distress. He saves her property from the hands of a designing villain, gets payment in full for all her cattle that are poisoned, and winds things up satisfactorily in every way.

. . .

A House Divided

Independent Sales Corp., Herbert Rawlinson and Sylvia Breamer, Directed by J. Stuart Blackton, Scenario by Anthony Paul Kelly

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Nothing but fine comments heard from patrons."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Fair
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

A mock marriage at a wild party plays a lot of havoc with the lives of those concerned when it turns out not to have been "mock."

A Woman There Was

Fox, Theda Bara, Directed by J. Gordon Edwards, Scenario by Adrian Johnson

WIRE REPORTS—WEST

Box Office Value.....*Good*
Exhibitor Comments: "Bara crowd out to see her."

WHAT IT IS

Many heart-rending adventures interfere with the romance of the Princess of a South Sea Island and a missionary. Her poor royal highness makes untold sacrifices, but all to no avail, as she receives a wound which compels her to betake herself to the mysterious realms of the hereafter.

. . .

Love's Prisoner

Triangle, Olive Thomas, Directed by Jack Dillon, Story by E. Magnus Ingleton

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Thomas won her audience."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Clever and beautiful female crook goes through a host of crooked adventures, and finally steals the heart of the detective who has been after her scalp.

. . .

One-Thing-At-A-Time O'Day

Metro, Bert Lytell, Directed by John Ince

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Lytell pictures always draw and satisfy."

WHAT IT IS

A circus story with a quaint hero who joins the circus when the big top is spread in his town, and accomplishing one thing at a time, gradually works his way to the top—in fact, to the ownership of the top.

. . .

Almost Married

Metro, May Allison, Directed by Charles Swickard, Scenario by June Mathis and Luther A. Reed

WIRE REPORTS—EAST

Box office Value.....Fair
Exhibitor Comments: "Did not seem to catch on."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic interest.....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Good

WHAT IT IS

Wealthy Irish contractor pretends to be married to a pretty Swedish singer, in order to peeve his son who is also in love with the young lady.

. . .

Playthings of Passion

United, Kitty Gordon, Directed by Wallace Worseley, Scenario by Jack Cunningham

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Held everyone's attention." "Read fine."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story....Good
Technical Handling.....Good
Coherence of Narrative..Convincing
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS

Unhappily married society woman falls in love with an evangelist, but this generously disposed gentleman deliberately disgraces himself in her eyes, whereupon she returns to her husband and discovers that she has always loved him.

. . .

A Fallen Idol

Fox, Evelyn Nesbit, Directed by Kenean Buel, Scenario by E. Lloyd Sheldon

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Hawaiian Scenic Background Picturesque."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Mediocre
Coherence of Narrative.....Fair
Acting .....Fair
Scenic Setting.....Good
Photography .....Fair
Atmospheric Quality.....Forced
Costuming .....Good
Quality as a Picture.....Fair

WHAT IT IS

Hawaiian maiden of musical talent, bewitches Santa Barbara society youth, who pursues her even to her native land when she refuses to marry him at his mother's request. She has been cruelly used by a villain, but is avenged, and eventually reunited to her heroic lover.

. . .

Pretty Smooth

Universal, Priscilla Dean, Directed by Rollin Sturgeon, Scenario by Waldemar Young

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Thoroughly interesting."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Crook and crookess reform and live happily ever after in spite of much opposition.

Trixie From Broadway

American, Margarita Fisher, Directed by Roy W. Neill, Scenario by Agnes C. Johnston

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Pleasing."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting .....Fair
Photography .....Fair
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

Trixie is the fairest chorine on Broadway and is pursued by a Rialto-hound with plenty of lucre and matrimonial intentions. But she has a nighthorse in which hideous things are revealed to her, and she turns down friend plutocrat in favor of a hick from the Wild and Wooly.

. . .

The Little Diplomat

Pathe, Baby Marie Osborne, Directed by Stuart Paton, Scenario by Emma Bell Clifton

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Good picture but kid stuff; does not go in my theater."

WHAT IT IS

Self-possessed little French war orphan saves a valuable curio from the hands of thieves, reconciles a pair of quarrelling lovers, whitewashes her pickaninny comrade, and rights all wrongs that come under her youthful but efficient eye.

. . .

A Bachelor's Wife

American, Mary Miles Minter, Directed by Emmett J. Flynn, Scenario by Joseph Franklin Poland

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Minter liked."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting .....Fair
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Fair
Costuming .....Good
Quality as a Picture.....Fair

WHAT IT IS

Little Irish girl in trying to protect her sister's name, almost makes the wrong man marry her.

. . .

Arline Pretty Bets on Fight

Arline Pretty, who is being featured with Champion Jess Willard in "The Challenge of Chance," is making all sorts of bets that Willard will win the fight at Toledo on July 4th. If he does win, Miss Pretty is likely to be buried alive beneath an avalanche of candy, silk stockings and sundry articles which will come her way as the result of Willard's victory. If Willard does not win, his pretty little co-star will be kept very busy paying various litle penalties contracted by her under the terms of the bets.

Picture Operators to Ask for More Money

Not only are the motion picture operators affiliated with the International Alliance of Theatrical Stage Employees of the United States and Canada to obtain an increase for their services with road companies and outfits next season, if the managers grant the requested raise, but all of the local unions throughout the country are planning to tilt their scales.

The operators all claim that the increased cost of living is responsible for the requested increase in salaries.

. . .

Anita and John Wed

Anita Loos and John Emerson, weavers of romance in the films and who have directed many "screen marriages," last week decided to try the real romance thing themselves, so they became husband and wife on June 15 at the home of Mr. and Mrs. Joseph Schenck at Bayside, L. I. Mrs. Schenck is Norma Talmadge, the picture star.

GET NEW MEMBERS

National Association Membership Committee Active

W. R. Rothacker, President of the Rothacker Film Manufacturing Co., of Chicago, and Chairman of the Membership Committee of the National Association of the Motion Picture Industry, has gone to the coast to confer with the various producers in Los Angeles, Hollywood and Culver City, who are not directly identified with the activities of the Producers' Division of the National Association, with a view to securing their cooperation and support in the future.

Just before leaving for Los Angeles, Mr. Rothacker sent in to Executive Secretary Frederick H. Elliott the applications of several new members from Chicago, among them the application of Martin J. Quigley, Publisher of the *Exhibitors' Herald* and *Motography*, for membership in Class 5.

Applications were also received from J. C. Friedman of the Celebrated Players Film Corporation and Frank Zambreno of the Unity Photoplays Co., for membership as independent exchanges. These are the first applications of independent film exchanges to be received by the National Association.

. . .

Elizabeth Brice in Pictures

Elizabeth Brice, late featured feminine principal with "Toot Sweet," is to take a plunge in pictures with the William Morrissey-Harry Green Producing Company backing her picture venture.

Miss Brice, who is to return to vaudeville for some immediate dates, is to make the first of her films during the heated months.

. . .

Sennett Film Opens June 29

Unless plans go awry, the big Mack Sennett film comedy, "Yankee Doodle In Berlin" plus the justly celebrated Sennett Bathing Girls will make their New York kowtow at the Broadway Theater, June 29. The picture is expected to remain there indefinitely.

"HAPPINESS A LA MODE"

Film Comedy Has Constance Talmadge in Cute Role

This Select with Constance Talmadge as the featured player, has Harrison Ford as leading man, with others in the cast including Betty Schade, Myrtle Richelle, Paul Weigel, Thomas D. Persse and A. Freemont. "Happiness a La Mode" is a comedy affair in celluloid arrangement with Barbara Townsend (Constance Talmadge) framing a way whereby she opens the eyes of her young husband (Harrison Ford) to the fact that the woman he loves and should keep in his heart and mind is his wife, and not one Dorothy Mitchell (Betty Schade) who tries to win him from his supposed happy fireside.

We have seen Miss Talmadge in better roles than this, yet there are scenes in which she is exceptionally good. In the bedroom climaxes where she executes a phoney state of mind to make sure her husband waits hand and foot upon her, and the subsequent arrival of the jealous woman who thinks hubby is single again and is to be her fireside companion, Miss Talmadge was both sweet and cute. She handles the role throughout excellently, and it is her work that really keeps the theme of the story from falling into the discard. The story isn't a new one by a long shot nor is its continuity out of the stereotyped, yet it tells what might happen to any newly-married couple that doesn't do a sort of "fifty-fifty" division of domestic trials and tribulations, etc.

There are sections of splendid photography and at times the direction of the players is superb. Harrison Ford and Miss Talmadge look well together, with Ford trying hard to make something of a role that for the most part is caddish.

Some of the "interiors" especially the home scenes of the Townsends, are placed before the camera in well-arranged, well-appointed modern taste. Lewis J. Selznick's name is on the film as its maker. MARK.

LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

All Wrong, Pathe	(*East*)	**Good**–"A good box-office star." "Whimsical story."
Bishop's Emeralds, Pathe	(*East*)	**Fair**–"Nothing unusual."
Break the News to Mother, Select	(*East*)	**Good**–"Extensive advertising pulled good houses."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
Heads Win, Univ.	(*East*)	**Good**–"Good propaganda." "Seemed to interest."
Hushed Hour, Garson	(*Central*)	**Great**–"Picture out of the ordinary." "People very much pleased."
Jacques of the Silver North, Select	(*East*)	**Great**–"Lewis does his usual fine work." "Great picture."
Lady of Red Butte, Param.	(*East*)	**Good**–"Thoroughly interesting." (*West*) **Good**–"An excellent Western."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story, well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Lion's Den, Metro	(*Central*)	**Good**–"Story not unusual but done in a sincere manner." "Fine cast." (*West*) **Good**–"Average picture."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls." (*Central*) **Good**–"Walker at her best." "Pleasing."
Man Who Turned White, Ex. Mut'l.	(*East*)	**Great**–"Remarkable acting." "Kept audience interested."
Phil-for-Short, World	(*East*)	**Good**–"Pleasing comedy."
Price of Innocent, First Natn'l	(*East*)	**Good**–"Kind of picture that goes here."
Rogue's Romance, Vita.	(*East*)	**Good**–"Williams very popular in my theatre."
Sahara, J. P. Read	(*East*)	**Good**–"Picturesque star helps greatly.
Thin Ice, Vita.	(*East*)	**Good**–"Beautiful star." "Griffith popular in my theater."
True Heart Susie, Artcraft	(*East*)	**Great**–"A sure winner." "Combination of Griffith film and two popular stars wonderful advantage." "Fine picture." (*West*) **Good**–"The stars draw."
Upstairs and Down, Select	(*East*)	**Great**–"Popularity of original proves great drawing card."
Virtuous Sinners, Pioneer	(*East*)	**Good**–"Familiar theme well presented."
When Fate Decides, Fox	(*East*)	**Good**–"Traverse in an excellent vehicle." (*West*) **Good**–"Pleasing picture that received good comments."
Woman Thou Gavest Me, Param.	(*East*)	**Great**–"Popularity of original pulled packed houses." "Fine picture." (*Central*)–**Great**–"A Great Puller" (*West*) **Good**–"Being based on Caine's novel and having an excellent cast makes it attractive."
Words and Music By——, Fox	(*East*)	**Good**–"Romance with a new angle." (*West*) **Good**–"Star's second picture keeps up good average."
You're Fired, Param.	(*East*)	**Fair**–"Did not seem to catch on."

ALDERMEN KILL ORDINANCE

Penal Law Said to Invest Court with Sufficient Censoring Authority—Gaynor Decision Quoted

THE Board of Aldermen on Tuesday killed a proposed amendment to the city ordinances providing for the censorship of moving picture films before exhibition by the Commissioner of Licenses upon the adverse report of the committee on general welfare.

The opinion states that the committee does not believe the administration of the criminal law has broken down. It continues:

The advocates of the proposed ordinance suggested an abandonment of a court proceeding and the substitution of a censorship to determine in advance what pictures may or may not be exhibited. If such legislation can be enacted, it can be followed by the censorship of plays and the author compelled to submit his manuscript, or the censorship of the press and the news items and editorials in our daily papers subjected to the censors before publication is allowed.

Your committee believes that the broadest liberty of the citizens should be preserved in the matter of free speech, subject, of course, to prosecution for violation of either the penal laws or libel laws.

It this ordinance becomes operative and the times should ever come when the censor, through caprice or favoritism, should pass unfit and indecent pictures, would we not be driven to invoke the courts to enforce the penal law already on the statute books and which we are now asked to put aside as too cumbersome and slow?

Your committee is opposed to any individual being invested with such power. The late Mayor Gaynor, in disapproving a censorship ordinance several years ago, said: "Ours is a government of free speech and a free press. That is the cornerstone of free government."

Your committee believes that the safer way is to stick to a government of laws and not of men, acting in the capacity of censors or monitors, or under whatever title its autocratic character may be disguised.

TO RELEASE SCENICS

Famous Players-Lasky Will Offer Post Nature Pictures

One of the distinctive features of the Famous Players-Lasky Corporation's offerings to exhibitors next season will be the Paramount-Post Nature Pictures. These pictures, taken in various parts of the United States and Canada, are said to mark a new era in motion picture art.

It is announced that the Famous Players-Lasky Corporation will release twenty-six Paramount-Post Nature Pictures next season in one reel each, the first picture to be released in the first week of September. Ten of the pictures already have been completed, and, although great care and time are spent on each production, the picture will be released regularly on a basis of one every two weeks.

Human interest has been subtly mixed into the scenes, man and beast playing important parts.

• • •

Sails for Europe

Lucien C. Wheeler, head of the Film Dept. of Bech, Van Siclen & Co., Inc. has sailed for Europe on the *Aquitania* to take up matters of great importance in connection with the future plans of this big exporting company. Mr. Wheeler is taking with him a number of feature productions which are to be sold in England and the Continent. Bech, Van Siclen & Co. Inc. is purchasing the foreign rights to only the best independent features. Arrangements for the distribution of these features throughout the world, are to be made by Mr. Wheeler, whose itinerary will include England, France, Italy, Spain and Scandinavia.

• • •

No Stage Life for Willard

Jess Willard, who is the central figure in the recently completed feature, "The Challenge of Chance," with Arline Pretty as the principal woman, will come to New York immediately after the big bout with Jack Dempsey in Toledo, July 4, to look after some picture business here. Willard is emphatic in his statement that under no consideration will he sign up with any firm for stage work. He expects to devote his time to his western realty holdings.

In his introduction in the directors' room, Bryant Washburn gets his chance to present his scheme in "Putting It Over" (Paramount)

The battle for her own and her child's existence comes hard to the woman in "The Woman Thou Gavest Me" (Paramount-Artcraft Special)

Alice Mann, heroine of "The Yellow Eel," the three-part serial which is to be released shortly by McClure Productions, Inc.

(C) Hill

Sennett to Produce Big Drama

E. M. Asher, personal representative of Mack Sennett, has brought word that the "Comedy King" is about to launch into the production of a big ambitious picture. It is to be a gorgeous drama, filled with laughs and tears as well—filled, more than all else, with "heart interest."

• • •

Theaters Install Fans

The Typhoon Fan Company, 281 Lexington Avenue, New York, is reporting the best business in its history. The occasional spells of hot weather are bringing home to theater managers the importance of making their houses cool and comfortable in hot weather. As a result, orders for Typhoon Cooling & Ventilating equipments are pouring in from all parts of the country, including Iowa, Nebraska and Arizona.

NEW BLACKTON CO.

J. Stuart Blackton Feature Productions, Inc., Formed

J. Stuart Blackton has announced the formation of a new company which has absorbed the interests of the Blackton Productions, Inc. It is capitalized for $1,000,000 and is named the J. Stuart Blackton Feature Pictures, Inc. The company is to make from six to ten feature pictures a year under the supervision of Mr. Blackton.

Sylvia Breamer and Robert Gordon will play the leading roles, with Eddie Dunn and "Lefty" Alexander in comedy parts and Violet Blackton and Charles Blackton in the juvenile characters. "Moonshine" will be the title of the first picture to be released by the new company. The photoplay is from a story by Stanley Olmstead.

De Mille's New Picture

Cecil B. De Mille has started work on the new Artcraft special, "The Admirable Crichton," by James M. Barrie. The cast will be headed by Thomas Meighan and Gloria Swanson. Others in the cast are: Lila Lee, Julia Faye, Mayme Kelso, Theodore Roberts, Raymond Hatton, and Bebe Daniels.

• • •

Made Eastern Representative

The anouncement is made by General Manager Sam E. Morris of Select Pictures Corporation, that Mr. V. P. Whitaker, formerly Branch Manager of Select's Washington Exchange, has been promoted to the position of Eastern Representative, which berth in the Select's organization has been created especially for Mr. Whitaker.

FORMS COMPANY

A. Lincoln Miller to Produce Comedy Novelties

A. Lincoln Miller, the young short story writer who was honorably discharged from the Navy just after the signing of the Armistice, has announced that he has formed his own film producing organization and is now preparing to build one of the most modern motion picture studios in the West. Among his latest short story successes are the following: "Eyes Are Not All;" "The Last Red Rim of the Sun;" "Flying Snakes of Haulapai" and "Drop by Drop."

His first venture in production will be in making a series of comedy novelties that are entirely different from anything else the screen has seen. He has been successful in securing the services of Craig Hutchinson as director and scenario editor for his company. Mr. Hutchinson was formerly scenario editor for Sennett prior to the time that Hampton Del Ruth came to the Sennett Keystone company and he was also director for Lehrman Sunshine comedies.

Two comedians have also been signed up. One is Harry Gribbon formerly featured in Sennett, Keystone and Sunshine comedies and Dave Morris formerly star performer for Sennett, Biograph and Lehrman.

• • •

Robert Nicholls as Director

Robert Nicholls, formerly attached to the picture staff of David Wark Griffith, Douglas Fairbanks and Famous Players-Lasky, has been engaged by the Adolf Philipp Film Corporation as technical director. Nicholls has assumed charge of the arrangement of the new studios that the Philipp Co. will use in the making of features.

The Excelsior Photo Lamp, the new automatic lamp invention of Adolf Philipp himself has been installed in the Philipp studios at 11 East 14th street, New York.

Philipp is now engaged in casting for his first picture which he will personally supervise in the making himself.

• • •

Attaches Bushman Effects

Mrs. Josephine F. Bushman, of Baltimore, who divorced Francis X. Bushman, film actor, got an attachment from Supreme Court Justice Tierney against antiques, household furnishings, and other personal property owned by her former husband, valued at about $150,000, which have been sent here for sale at auction. Mrs. Bushman alleges that her husband owes her $8,494 under the terms of her divorce decree, by which he was to pay $40,000 in installments and give her $4,000 a year for the support of her children. Her attorneys allege that $1,057 is still due them.

• • •

First Eminent Authors Release

"The Cup of Fury" by Rupert Hughes, is the first picture to be made by the Eminent Authors. It has been published serially in Red Book magazine and in book form. Major Hughes and Anthony Paul Kelly are at work on the adaptation at the Hughes' home near Mt. Kisco, N. Y.

NEW COMPANY ENTERS FIELD

Realart Pictures Corporation, with Arthur S. Kane as Its President, Throws Open Doors

THE newest entrant into the motion picture producing and distributing field flung its banner to the breeze last week when Realart Pictures Corporation opened for business at 112 West Forty-second Street, New York.

The organizer and president of the new company is Arthur S. Kane, who retired from the general management of Select five weeks ago to perfect his plans for the new organization.

Realart expects to begin releasing Sept. 1, and plans to have three pictures ready that month. It is the intention of the new organization to distribute from 35 to 50 pictures the first year.

Producers who have something unusual to offer exhibitors and the public will find in the Realart offices ready listeners, according to a statement issued by the new concern. It is the purpose and aim of the new company to offer an open avenue for the marketing of productions of merit. At all times it will be an open market for screen offerings from all sources.

Realart's selling plans include opening twenty exchanges in the principal cities of the United States. These exchanges will be started at once, and are to be located in New York, Boston, Philadelphia, Washington, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Atlanta, Dallas, Kansas City, Omaha, Minneapolis, Denver, Los Angeles, San Francisco, and Seattle.

The new corporation begins business with an exceptionally strong staff. Mr. Kane is a pioneer in the moving picture business, who has always been identified with successful ventures, his own genius for organization work having been a major contributory factor in most of them.

J. S. Woody, who will be general sales manager for Realart Pictures Corporation, has been associated with the General Film Company, Mutual Film Corporation, Triangle Distributing Corporation, and Select Pictures.

Ben F. Simpson, who has just resigned as San Francisco manager for Triangle Distributing Corporation to become field manager for Realart, is an old-time publicity man in the theatrical business, who began his motion picture career in 1912 with George Kleine.

John Pond Fritts is Director of Publicity for the new organization.

Brings Back A. E. F. Films

Capt. Edwin F. Weigle, of Chicago, who was for many months in charge of the photographing units of the Second Army, arrived on the *Leviathan* in charge of the entire shipment of war film negatives; 570,000 feet of film comprise the endeavors of the army of motion picture photographers with the A. E. F. The films half-filled a big baggage car when taken by Captain Weigle and thirty men to Washington.

The films, it is believed, will be cut down to about 70,000 feet of motion pictures, which will show the actual fighting of all our troops.

Mountain Play for Russell

Stephen Fox has commenced another William Russell subject for the American. It is to be a drama of the Tennessee mountains, and has for its tentative title, "The Other Side of Eden." Fox wrote almost exclusively for Russell before joining the army.

* * *

To Teach Scenario Writing

The University of California extension division has made announcement of the beginning of courses in scenario writing to be conducted by Earl Snell. Both beginners and those already selling will be instructed.

Guinan Westerns in Eight States

The Frohman Amusement Corporation is rapidly closing out the balance of the United States on the Texas Guinan two reel productions and report the closing of contracts for the territory of Colorado, Utah, Wyoming, New Mexico and Southern Idaho with the Arrow Picture Company of Denver, Colorado, of which Joseph J. Goodstein is President. Mr. Goodstein also signed a contract for the twenty-six Mack Swain Comedies. Contract was also closed with the Southwestern Pictures Corporation on both the Texas Guinan and Mack Swain subjects for the territory of Texas, Arkansas and Oklahoma.

* * *

Fairbanks Opens New Studio

Word comes out of the West that Douglas Fairbanks is going at the making of his first independent production like a whirlwind. He has opened his big new studio, and from all the signs about the place, real money is being spent for the new picture, which will be released, of course, through the United Artists' Corporation.

The new studio occupies fifteen acres of ground.

* * *

New Perret Production

A story written by Leonce Perret, suggested by Wilkie Collins' novel, "The Woman in White," is the latest undertaking of Mr. Perret.

In a double role, Mae Murray, who heads the Perret company, has an unusual opportunity to display her talents. Other leading characters are done by Warner Oland, J. W. Johnson and Henry G. Sell. The picture is nearing completion at the Ideal Studio, Hudson Heights, N. J.

* * *

Discuss San Francisco Studio

The Hermann Film Corporation of Los Angeles, arranged a meeting with the Supervisors in San Francisco to get the sentiment concerning the establishing of a motion picture studio in San Francisco.

BIG FOREIGN DEAL

Garrett's Statement to Follow European Trip

Sidney Garrett, president of the J. Frank Brockliss Company, will sail from New York the latter part of this month for a nine weeks' trip abroad.

The exact nature of his mission is being guarded carefully, but it is intimated that it has to do with one of the largest and most far-reaching affiliations of American and European interests which has thus far been made, and that it will give to the Brockliss company a position in the foreign market of greater scope and influence than that heretofore enjoyed by any foreign distributors.

Mr. Garrett stated that he will visit England, France, Spain, Italy, Norway and Sweden. He will spend the greater part of his time in the offices of the Brockliss Company in London, and in those of the Mundis Film Company, in Paris, with which organization he is affiliated, as the American executive.

* * *

Tourneur Films to Be Released Through Famous Players

Maurice Tourneur will produce a number of pictures for release by the Famous Players-Lasky Corporation during the year 1919-20. Tourneur's first work in motion pictures was done in Paris with Eclair, and following successive engagements as director with other French companies he came to America in 1914.

* * *

Minister Praises Pictures

"I believe in movies and have a machine in my church put there by me," writes the Rev. W. S. Fleming, superintendent of the Methodist Mutual Aid Union, Chicago, Ill. to United Picture Theaters of America, Inc., and Mr. Fleming proceeds to set forth constructive criticism of one of United's recent features. His attitude is exemplary and affords notable instance of good feeling and fair-mindedness towards the motion picture industry by a member of an important religious organization.

William Russell and Fritzie Brunette seem loath to say good night—yet it's way past ten. From "A Sporting Chance" (American)

Another door scene, but incoming. The negro evidently expected a burglar but he found Enid Bennett. From "The Haunted Bedroom" (Paramount)

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

William Desmond finds himself in a mighty serious predicament in his latest Jesse D. Hampton production, which is made under the working title of "A Sage-Brush Hamlet," a drama of the desert country.

He has to stage a battle with bandits in a room where feathers fill the air from the bed they have ripped up in seeking gold. The hero, Desmond, has smashed the windowpanes letting in the terrific gale blowing outside. Think of battling with revolvers in a snow storm?

If the real thing in Farmerettes is anything like the types of female vegetable growers that will be seen in the Larry Semon comedy, "Single Life," now being produced at the Vitagraph West Coast Studio, Paris and things Parisian will not keep the boys from overseas from returning "down on the farm."

While sitting in a big chair beside a huge table in the new feature she is making, Bessie Barriscale, star of BB films, suddenly jumped to her feet and began doing the "shimmey" or something near the greatly advertised dance. The director was ranting. The cameraman was yelling, and the extras in the scene were doing their part, but the little blonde star "crabbed the whole" scene as they say on the set. The reason was that a line of ants had started on her arms and back, for the costume she wore was decidedly decollete. For half an hour she had to slap her back to get rid of the little crawlers. The company was "demobilized" during the time.

The Morosco Studio is very busy with Walter Edwards putting Marguerite Clark through scenes for "Widow by Proxy." A beautiful set is constructed on the stage, having three separate rooms, staircases, and real doors and windows. Jack Gilbert is the young soldier husband who returns from war, and when he gets home finds his wife about to marry another.

As an example of the alert up-to-dateness of aspiring writers in seizing vital topics of the hour, a scenario was recently delivered at the Thomas H. Ince studio which proves a fine example. It starts out as follows: Scene 1—A Saloon; Time—Midnight, June 30, 1919. The reader to whom this story was assigned for judgment, was almost unable to read the script, his eyes being so blinded with tears.

William Farnum, who has just completed the picturization of the Zane Grey novel. "The Lone Star Ranger," which was directed by Director General J. Gordon Edwards, has started the filming of another of the famous author's works, "The Last of the Duanes."

Antonio Moreno and Carol Holloway treated the peaceful town of Hollywood to some real excitement when they staged a smash up between a taxicab and a heavy motor truck at the intersection of two of the main streets in the business section of the town. No one, not even the traffic policeman, was advised of the impending "stunt" and when the unexpected crash came, the concealed camera caught some genuine excitement.

At the Studio Club Dance recently Wallace MacDonald, Vitagraph's newest leading man, was co-starred with James J. Corbett as guest of honor.

Montgomery and Rock were closeted with Gilbert Pratt and scenarioist Grover Jones most of the week whipping their new comedy vehicle into shape. The newest convulsion will be two reels of pure unadultered "hokum" that the twin stars claim will be the best they have produced so far this season.

Jimmy Aubrey, with his chief assistant funmaker, Babe Hardy, under the direction of Noel Smith, are using a lot of trick furniture in their current comedy, that is new even to motion picture studios. Director Smith has shown himself to be an inventor as well as a director, and the props that he has devised for the present picture will undoubtedly be in general use by producers after the film is screened.

All the Vitagraph beauties posed for still pictures recently in a new lot of bathing costumes, and within a short time the pictures will be issued to delight the connoisseurs of art.

Irene Rich, in addition to being a success as an actress, has proven that there is something in a name by taking a "flyer" in the stock market while visiting New York recently. Miss Rich invested a week's salary and doubled it over night (and Shakespeare said there was nothing in a name!)

David Butler, having helped King W. Vidor produce "Better Times," will now show its effect upon "The Other Half"—the "masses" as opposed to the "classes"—supporting Zasu Pitts opposite Florence Vidor and Charles Meredith, in the next Brentwood picture.

William Beaudine, Christie director, has completed another comedy with Bobby Vernon and Patricia Palmer.

Scott Sidney is directing Dorothy De Vore and Earl Rodney in another for Christie.

Harry Millarde, the Fox director, is now directing Madaline Traverse in the "High Flame." And incidentally Harry has purchased a new car, if that is of any interest.

Scott Dunlop has finished his first picture as a Fox director. "Words and Music" is the title. Albert Ray and Elinor Fair are featured.

Edmond Lawrence, who has been directing for Fox in the East, has arrived in Los Angeles. One of the Fox stars will be assigned to him later.

Pete Hungate, one time casting director for the Universal company, has returned to Los Angeles from France and is renewing old friendships.

Jack Gilbert, who is working with Sessue Hayakawa, has joined the Los Angeles Athletic Club.

Thomas H. Ince has signed Director Henry King on a long time contract. King will begin work some time in June or July.

New York fever has struck the coast. Many players are going east on visits and vacations. Kathleen Kirkham is the latest who is preparing to leave.

IS THAT SO!

Arline Pretty, formerly leading woman for Douglas Fairbanks in his biggest success, "In Again, Out Again," is seen as leading woman for Jess Willard in the Continental Pictures' Corporation's big seven-reel production, "The Challenge of Chance."

Guy P. Leavitt, editor of the motion picture department of the World-Herald, Omaha, Neb., each Sunday publishes a picture puzzle which, when worked out, is the name of one of the stars appearing at one of the leading downtown houses that week.

Mary Thurman has begun an engagement at the American's Santa Barbara studios in support of William Russell in "This Hero Stuff."

William S. Hart, Artcraft star, student of Indian life, has been made a member of the Tipi Order of America.

Enid Bennett recently volunteered as a sponsor for the Boy Scouts of America and at the California Theater in Los Angeles she entertained some 2,000 Scouts at a private showing of her recent picture, "Partners Three."

Mrs. Sidney Drew has just purchased through Mrs. Julia R. Tutwiler of 471 Park Avenue, Edna Ferber's story "The Gay Old Dog," which appeared some time ago in the Metropolitan Magazine. Mrs. Tutwiler has only rather recently turned her attention to the motion picture field. She handles exclusively the writings of Frances Hodgson Burnett, author of "Little Lord Fauntleroy," Alice Duer Miller, and others.

* * *

To Select Club Site

The committee appointed to select a site for the Motion Picture Business Men's Club of America is expected to announce a selection this week, the choice being narrowed down Monday at a meeting of the committee which was called by Chairman C. F. Zittel. Other members are J. Stuart Blackton, William A. Brady (now in London), Paul Brunet, Jules L. Brulatour Marcus Loew, Albert E. Smith, Percy L. Walters and Adolf Zukor.

* * *

Goldwyn's Valuable Pictorial

What is entitled *The Goldwynner* is gotten out by the Goldwyn Picture Corporation, with Hunt Stromberg editing it, and it is bound to prove of inestimable value to the exhibitors using Goldwyn films. Pictorially it bristles over with likenesses of Goldwyn stars and has many scenes from Goldwyn pictures. It is published semi-monthly. It is attractively gotten up and shows progressive ideas of the Goldwyn distributing corporation.

* * *

Evelyn Martin Likes Pictures

Evelyn Martin, who is by no means unknown in the world of drama, now she comes to the screen in Arthur Guy Empey's "The Undercurrent" soon to be released under the direction of Wilfrid North. Miss Martin's introduction to the screen world will give added importance to the release of the picture which the public is already looking for with keen anticipation.

NEW DEPARTMENT

Famous Players-Lasky Make Educational and Industrial Films

For several months the Famous Players-Lasky Corporation has quietly prepared extensive plans for the inauguration of an Educational and Industrial Department. Nathan H. Friend, for over two years identified with Paramount-Bray Pictographs in the capacity of General Manager, took charge of this work and recently announced the completion of these plans and the actual operation of his department.

Part of the educational department, according to Mr. Friend, will be devoted to the presentation of pictures in schools on a scale never before attempted in the industry. Films will be prepared for school exhibition only and in such a way as to make them purely educational.

Educational pictures for the theater will also be produced. This work has already been started and several subjects finished. These films will be a thousand feet long and will include a program of different subjects, presenting on the whole a complete screen magazine. This product will be known as "Paramount Magazine."

* * *

"Mickey" Breaks Record

Mabel Normand now ranks as the best box office attraction ever seen in Cincinnati, as "Mickey" is entering upon its third week at the Grand Opera House. Records of the theater show that the attendance has eclipsed the mark set two years ago by "The Birth of a Nation." Attendance grew apace as the run was lengthened. The race track scene is of great interest, as the Latonia races are on across the river. Horse named "Mickey" got a big play every time he was entered, but did not repay his backers for their faith. The song "Mickey" is sweeping Cincinnati, either being sung or whistled.

* * *

Star Without a Double

Cincinnati does not possess a single girl who resembles Dorothy Phillips, star of "Hearts of Humanity." Manager Baum, of the Cincinnati office of the Universal Company, has been on the lookout for a "double" to play dual roles with Miss Phillips. Some girls declared that they looked like the star in some pictures, but that she seemed different in others, therefore they were shy to say that they would do for her "double."

* * *

Mae Marsh a Mother

Mae Marsh, the picture star, is a happy mother. Miss Marsh, in private life the wife of Louis Lee Arms, newspaper writer, was visited by the stork Friday night in New York and Mr. and Mrs. Arms are now rejoicing over their newlyborn, seven-pound daughter. The girl has been christened Mary Marsh Arms.

* * *

James Goes from Metro to Fox

The picture Rialto was surprised last week when it learned that Arthur James, general press representative and advertising manager for Metro, had severed connections with organization to accept the general publicity job and exploitation of the William Fox Film Co.

MARGUERITE CLARK

Star in Paramount Pictures at Entrance of Her New Home on Ardmore Avenue, Los Angeles

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THE EDITOR is a weekly magazine for writers. It is twenty-two years old. Those who conduct it like to think of it as a weekly visitor to ambitious writers, as a visitor who must not be pretentious, not dull, but friendly and helpful. Recognizing that writing may be an art, or a trade or a profession—what the writer himself makes it—THE EDITOR tries to tell writers, so far as such things may be taught, how to write stories, articles, verses, plays, etc. One thing it does, in a way that never has been equalled is to bring to the attention of writers news of all the opportunities to sell their work. News of current prize competitions is a weekly feature. Editorials on copyright and authors' literary property rights are frequent.

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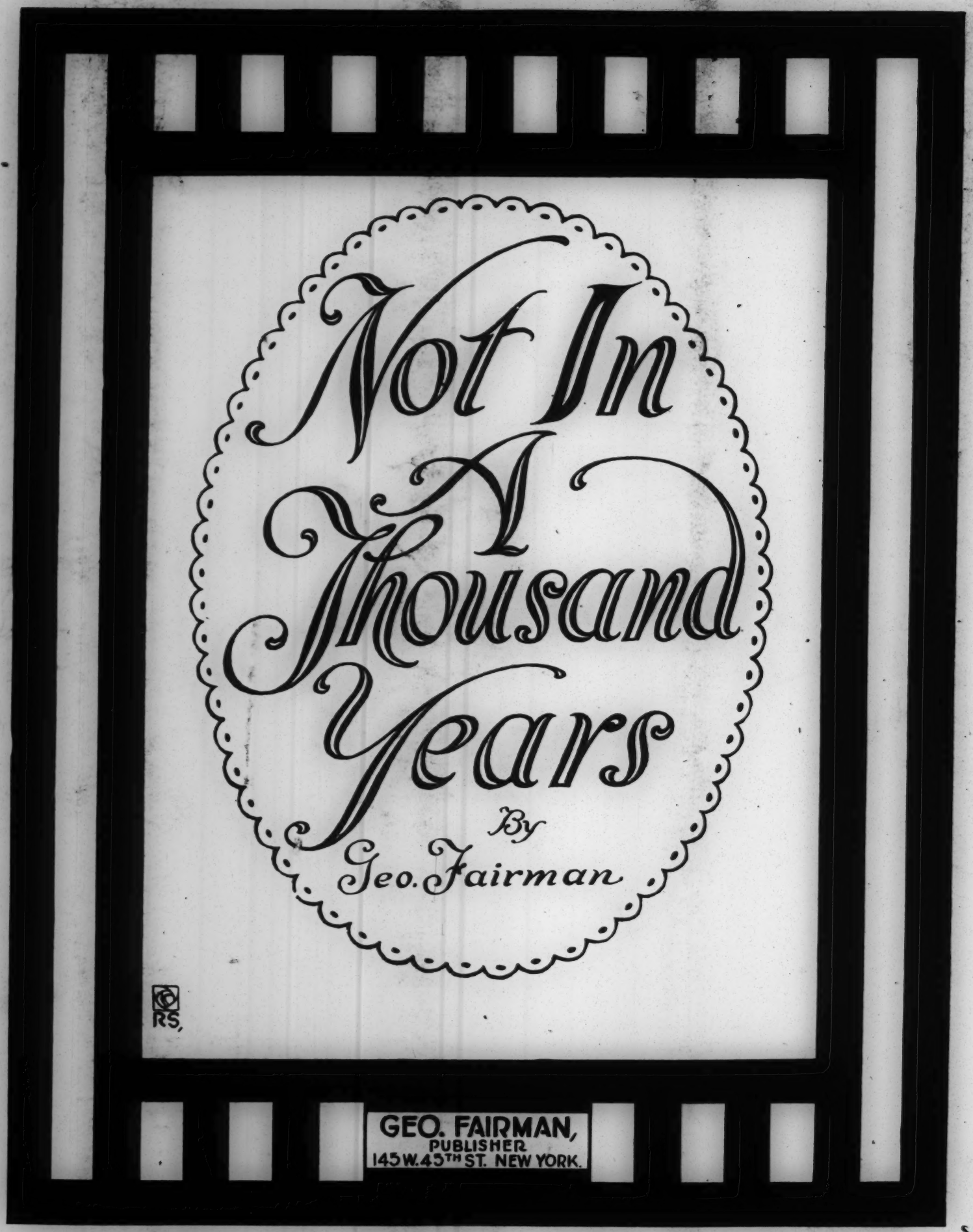

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